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ABSTRACT

This study investigated responses by fifteen- and sixteen-year-old students to poetry in three interview situations--affectively-oriented, cognitively-oriented, or nondirective--and the relationship of the responses to interview method, sex, and reading level. The responses were assigned to the five categories of Personal Association, Moral Judgment, Thematic Interpretation, Technical Approach, and Factual Narration. The conclusions of the study, derived from statistical interpretation of response frequencies and directive method, indicated that prereading orientation in a specific direction narrowed the students' responses, while nondirective treatment, allowing the student freedom to structure his own reactions to poetry, widened the frequency of responses in many categories. The conclusions were seen to have implications for teaching, and to suggest problems for further research. A selected bibliography is included. (Several pages may be light.) (Author/DI)

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FINAL REPORT

A STUDY OF THE RESPONSES OF HIGH SCHOOL STUDENTS TO POETRY IN THREE DIFFERENTLY DIRECTED SITUATIONS AND THE RELATIONSHIP OF THE RESPONSES TO SEX AND READING LEVEL

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This study investigated the responses given by fifteen- and sixteen-year-old students to poetry in three differently-directed interview situations -- affectively-oriented, cognitively-oriented, or nondirective -- and the relationship of the responses to the method of direction, sex, and reading level. Each individual interview was conducted by the investigator, who encouraged the student to respond freely, but made preliminary statements formulated respectively in affective, cognitive, or neutral terms. Then each student read and responded to "Recuerdo" by Edna St. Vincent Millay and to "Bulletin" by Chana Faerstein.

Each of the responses given was assigned one of five categories: Personal Association, Moral Judgment, Thematic Interpretation, Technical Approach, and Factual Narration. These categories evolved from both a pilot study and previous studies of literary responses which emphasized a similar system of content analysis. The comparability of the three groups of 64 students each was insured by a distribution of equal numbers of boys and girls, and equal numbers of high- and low-level readers throughout each of the groups. Each student was interviewed individually.

Multivariate analysis of frequency of responses in the five categories resulted in the following findings concerning hypothesized relationships between directive method, sex, and reading level: Readers who were affectively-

directed responded with highly significant frequencies in the personal association and factual narration categories. Those who were cognitively-directed responded with significant frequencies in the categories of thematic interpretation, technical approach, and factual narration. The nondirected group made significantly frequent responses in the categories of personal association, thematic interpretation, technical approach, and factual narration. When the poems were considered separately, the nondirected group had an even higher frequency of response to "Recuerdo" in the thematic interpretation category than did the cognitive group. Responses were meager in the category of moral judgment, but it was apparent that cognitive direction increased boys' responses in this category. Sex also seemed to alter the stability of responses. Girls tended to be more stable in their response frequency regardless of method of direction; boys' frequency of responses in the categories changed markedly with method of direction. Reading level was a factor in that high-level readers tended to respond more often in the thematic interpretation category and low-level readers responded more often in the factual narration category.

Correlations between categories of response which were generally significant were: Frequency of factual narration responses was lower when personal association, thematic interpretation, or technical approach was highly frequent;

a significant positive correlation was evident in both the cognitive and nondirected groups between personal association and technical approach, whereas in both these groups a negative correlation existed between moral judgment and thematic interpretation responses.

When the poems were considered separately, thematic interpretation responses correlated positively with technical approach responses in the cognitive and nondirected groups' response to "Bulletin." These two categories were negatively correlated when affectively-directed students responded to "Recuerdo."

Analysis of twelve sample responses helped to interpret some of the statistical findings. High-level readers tended to respond with ease in regard to technical aspects of the poems. Low-level readers were hesitant about articulating their responses, particularly in the cognitively-directed group. Nondirected low-level readers' responses were greater in the category of thematic interpretation than other low-level groups.

The findings of this study, derived from the statistical interpretation of response frequencies and directive method, indicate that prereading orientation in a specific direction narrows the students' responses, whereas nondirective treatment, allowing the student freedom to self-structure reactions to a literary work, widens the frequency of responses in many categories. The findings were seen to have implications for teaching, and to suggest problems for further research.

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Eleanor Ehrenkranz

June 20, 1972

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CHAPTER I

INTRODUCTION

Statement of the Problem

The problem of this investigation was to make a study of the responses given by teen-age students (fifteen to sixteen years of age) to poetry in three differently-directed interview situations -- affectively-directed, cognitively-directed, and nondirected -- and to study the relationship of the responses to the reading ability and the sex of the students. This study seeks to examine further the relationship between performance in a directed situation and performance in a nondirected situation.

Hypotheses

The methodology of this study was designed to test whether or not the following hypotheses were valid:

1. The responses to the poems by students in the three treatment groups will differ in frequency among the categories of response established for this study.

2. Boys will differ from girls in the frequency of their responses to the poems among the categories in the three treatment groups.

3. High-level readers will differ from low-level readers in the frequency of their responses to the poems among the categories in all three treatment groups.

The interview situations

The three interview situations which were devised for this study are the following:

1. Affective emphasis: This approach is characterized by instructions and questions emphasizing emotion and feeling aroused in the reader.[1] The responses hypothetically expected from this approach would result mainly in personal and subjective comments, reflecting nonanalytic thinking primarily directed by feeling.

2. Cognitive emphasis: This approach is characterized by questions and instructions emphasizing analytic thinking. Hypothetically expected responses would deal mainly with technique, structure, or evaluation of the poems in terms of selection and classification of the effects of the external stimulus -- the text.[2]

3. Nondirected emphasis: This approach is characterized by instructions emphasizing spontaneous, immediate student response. Responses would hypothetically fall into any of the five categories of response established for this study.

The categories of response established for this study are: personal association, technical approach, moral judgment, thematic interpretation, and factual narration (defined in detail on p. and in Appendix A). Each student's responses were

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[1]Milton Rokeach, The Open and Closed Mind (New York: Basic Books, Inc., 1960), p. 391.

[2]Roland F. Payette, "Development and Analysis of a Cognitive Preference Test in the Social Sciences" (unpublished doctoral dissertation, University of Illinois, 1967).

analyzed for units of thought which would belong in one of the five categories. Then the frequency of response in the various categories of response were compared with respect to the three different interview situations, the reading level, and the sex of the students. The readers were classified as high-level readers if their reading level scores were average or above average, and low-level readers if their reading level scores were below the norm.

Need for the Study

> The surest proof of the excruciating difficulty of achieving consciousness of one's own or another's responses is the rarity of effort toward that end. It is much easier to settle for public cant and private self-deception than to reach for the innerness of man.[3]

Prevailing approaches to the teaching of literature seem to support the idea expressed in the above quotation. There has been very little research on student response to literature, although it has been stated that these responses will influence the student's "future appraisals of behavior and feeling."[4] Research on response to literature has largely been ignored in favor of research concerned with cognitive teaching goals, such as reading comprehension and increased reading speed.

Perhaps it is because of the complexity of the problem that there have been so few studies of response to poetry. Since

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[3]Benjamin DeMott, "Reading, Writing, Reality and Unreality..." in James R. Squire, ed., Response to Literature (Champaign, Illinois: NCTE, 1968), p. 46.

[4]John Dixon, Growth Through English, A report based on the Dartmouth Seminar 1966 (Reading, England: NCTE, 1967), p. 58.

each statement a teacher makes about a poem implies certain assumptions about literature, an analysis of the type of response given to differing statements is needed in order to shed some light on the effect of underlying assumptions on the response given. A cognitive type of statement made prior to the reading of a poem "focuses interest [on] the message of the poet, [on] the details of his life, [on] the desire to explain rather than to experience the poetry."[5] Much traditional teaching of literature exemplifies this approach. In recent decades the New Critics' emphasis on "the autonomy of the work once it has been created"[6] has contributed to a cognitive emphasis. In cognitive learning situations, "the teacher is the one who teaches a passive person who gets shaped and taught and is given something which he then accumulates and which he may then retain or lose, depending on the efficiency of the initial indoctrination process, and of his own accumulation-of-fact process...."[7] Those who criticize this approach claim that it cuts short the student's experience with a literary work and substitutes the teacher's critical emphasis in many instances.[8]

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[5]Thomas Lask, "Books of the Times," from The New York Times (New York: March, 1970), p. 25.

[6]Ibid.

[7]Thomas D. Klein, "Personal Growth in the Classroom: Dartmouth, Dixon, and Humanistic Psychology," English Journal 59: No. 2 (February, 1970), pp. 241-42.

[8]Benjamin DeMott, James R. Squire, John Dixon, and Louise M. Rosenblatt are some of the critics of the cognitive approach.

On the other hand, there is a tendency to feel that concern with affective factors in the classroom may lead to sentimentality, and a lack of concentration on the text.[9] The New Critics especially fostered this kind of attack. The students, it was asserted, may become over-involved in their own personal experiences and forget to relate them to the poem. This confusion over the poem and its effects, which may lead to the disappearance of "the poem itself," was condemned as "the affective fallacy."[10] Affectively-oriented questions have been avoided by the traditional-minded teacher because they might foster purely subjective responses which ignore cognitive elements such as analysis of structure, symbolism, and imagery.

But as Rokeach points out, "A person's cognitive functioning is not a thing apart from his affective or emotional functioning. They are seen to be different facets of a person's total behaviour.... We assume that every affective state also has its representation as a cognitive state...."[11] Rosenblatt applies this concept to the process of responding to a poem:

> First, the text is a stimulus activating elements of the reader's past experience--his experience with literature and with life. Secondly, the text serves as a "control," a blueprint, a guide for a critical reworking and ordering of what has been called forth into the reader's consciousness. "The poem" is what the reader, under

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[9] W. K. Wimsatt, Jr., The Verbal Icon (Lexington, Kentucky: Univ. of Kentucky Press, 1954), pp. 30-34.

[10] Ibid., p. 21.

[11] Rokeach, The Open and Closed Mind, p. 399.

> the guidance of the text, crystallizes out from the stuff of memory, image, thought, and feeling which he brings to it.[12]

Adherents of the affective approach maintain that it allows the student to express in his own language the organization he formulates from the varied experiences he encounters, and thus promotes personal growth. Dixon emphasizes that in order to aid the understanding of the basic learning process the researcher must examine the way a student recalls his experience with a work of art, "gets it clear, gives it shape, makes connections, speculates, and builds theories from his experiences."[13]

The need for investigation of the reader's role in the experience with a work of art was first reported by Richards in his pioneer study, Practical Criticism.[14] Richards examined responses to poems by students who had been given a week to analyze the poems. The repeated misreadings of the poems by his students led to Richards' formulation of some of the major blocks to sound interpretation. Thus, attention was drawn to the importance of the process carried on by the reader. Nine years later, Rosenblatt explored more specifically the "transaction" between the reader and the text.[15] Rosenblatt differed from Richards

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[12] L. M. Rosenblatt, "The Poem as Event," College English (November, 1964), p. 126.

[13] Dixon, Growth Through English, p. vii.

[14] I. A. Richards, Practical Criticism, Harvest Books (New York: Harcourt, Brace & Co., 1959).

[15] Louise M. Rosenblatt, Literature as Exploration, revised edition (New York: Noble and Noble, 1968).

in her greater concern with the reading process occurring during a student's first contact with the poem and its relation to subsequent re-readings.

More recently the need for investigation of student response to poetry was expressed in a report of the Anglo-American Conference on the Teaching of English, held at Dartmouth in 1966. The members of this conference agreed that "teachers...need to discuss the best of their practice and in doing so to discover more of the underlying patterns that they intuitively follow."[16] This reinforced earlier suggestions concerning the need for exploration of the "kinds of questions teachers ask about literary works in the classroom."[17] Investigations of preliminary directive methods might reveal whether or not certain types of critical approaches emphasized by the classroom teacher are helpful, detrimental, or merely ineffectual for students of varying ages, abilities, and background. The Dartmouth Conference report concluded that some alteration in present teaching practices was needed.[18]

Clearly both the process of interpretation as well as the method of instruction need further research, since the ways in which a student responds to a reading experience depend on

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[16]Dixon, Growth Through English, p. 91.

[17]Louise M. Rosenblatt, Research Development Seminar in the Teaching of English, Cooperative Research Project G-009 (New York: U.S. Department of Health, Education and Welfare, 1963), p. 33.

[18]Dixon, Growth Through English, p. 91.

many factors including his own previously "set views and emotions,"[19] and the teacher's preliminary directions. Some teaching methods direct the student's thinking toward matters extrinsic to the poem. For example, one teacher may direct the student's thinking along historical lines by asking, "What were the social conditions of the people at the time this poem was written?" Another teacher might direct the student along biographical lines of thought by asking, "Who knows how old the poet was when he wrote this poem?" This point has been discussed by psychologists and educators who have indicated that a student's perception and understanding of what he reads may be severely limited if the student directs his attention only to those elements referred to by his teacher before he reads.[20]

Studies of reader response to literature are scarce, nevertheless, in comparison with studies of analysis of symbolic meanings in a text, of imagery, and of literary evaluation. Yet the amount of research devoted to clarifying literature is disproportionate to the number of people who have contact with literature after graduation from high school or college. Perhaps this is an indication that it is time to examine the traditional concept of the student as a sponge who passively absorbs the

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[19]Richards, Practical Criticism, p. 14.

[20]Robert Thomson, The Psychology of Thinking (Baltimore, Maryland: Penguin Books, 1959), pp. 152-62; Paz Bartolome, "Teachers' Objectives and Questions in Primary Reading," The Reading Teacher 23 (October, 1969), pp. 27-33; J. J. Gibson, "A Critical Review of the Concept of 'Set' in Contemporary Experimental Psychology," Psychological Bulletin (1941), p. 781.

teacher's values, goals, and textual analyses. Student response, which includes "in some degree accepting or rejecting the values and emotional attitudes which the narrative implicitly offers,"[21] may be a more valid indicator of understanding of literature than has been thought. The relationship of student responses to the text and to the method of instruction needs clarification. Thus this study focuses on student responses to specific works of poetry in order to investigate the relationship between preliminary directive statements and those responses. The goal is to lead to the development of a greater understanding of the process of interpretation as it occurs under differing teaching procedures. An improved understanding of the components of literary responses should also enable teachers to develop their students' skills of literary analysis and desire to exercise those skills.

Moreover, studying the various ways in which a student responds to his experience with a work of art reveals similarities to the basic learning processes in understanding other totally unfamiliar material. Thus this study has been undertaken in the belief that its results might be valuable beyond its specific area.

Review of Relevant Research

Most research on reading has until now been concerned with reading speed, comprehension or recognition skills. Only a small amount of research has dealt with processes of inter-

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[21]Dixon, Growth Through English, p. 58.

pretation of literary works or of directive influence on student response. A few of these studies, although for the most part concerned with responses to prose, provide a precedent for this investigation.

Theories concerning response to literature

Research on readers' interpretation of literature has been influenced most by I. A. Richards, who in 1929 investigated the difficulties undergraduates encountered most often in the interpretation of poetry. He distributed thirteen poems (no poet's name included) to Cambridge students for written responses produced after repeated readings of the poetry during a week. The majority of these students found the poems confusing, complex, and incomprehensible because of the sources of difficulty which Richards categorized as follows:[22]

1. Inability to grasp the author's meaning at one or more levels of comprehension (sense, feeling, tone, intention).

2. Misunderstanding of the imagery.

3. Inadequate sensuous apprehension of the form and movement of the poem.

4. The misleading effect of erratic associations and stereotyped responses.

5. Distortion through sentimental or inhibited response.

6. Confusions created by the doctrinal predispositions of the reader, especially when the reader's beliefs conflict

[22]Richards, Practical Criticism, p. 14.

with those presented in the poem.

7. The effect of general critical preconceptions and technical prejudgments.

The role of the reader in the transaction between the reader and the text has been most fully treated by Rosenblatt. The ways in which the reader and the text interact, and also the elements which block interpretation, are examined. Rosenblatt stresses the idea that valid teaching approaches to literature should help an individual improve his capacity to respond adequately to the text and "to develop human insights and flexible habits of thinking."[23] She urges that the classroom atmosphere be such that the student will be encouraged to respond personally. The student is then led to discover whether his response does justice to the text. "When the young reader considers why he has responded in a certain way, he is learning both to read more adequately, and to seek personal meaning in literature."[24]

Loban, in a study of student interpretation of short stories, rated the responses according to the sympathetic understanding of the reader. He found that sensitive readers displayed attempts to understand the motives underlying the characters'

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[23]Rosenblatt, Literature as Exploration, p. 26.

[24]Ibid., p. 70.

actions; the less sensitive readers pronounced moral judgments on the characters, sometimes condemning them.[25]

Attitudinal factors affecting interpretive responses

Letton discovered that attitudinal factors may influence the reader's ability. In her study at the University of Chicago, the differences in the interpretive oral responses to poetry of 22 ninth-graders were analyzed. One of Letton's hypotheses, upheld by the study, was that the students who had positive attitudes toward reading and had had past favorable experiences with poetry became better readers than those students who had negative attitudes toward reading.[26]

Using a case study approach, Piekarz found that attitudes affect reading at the perceptual level (by helping to determine the printed words actually seen by the reader), at the understanding level (by twisting, distorting, and coloring ideas), and at the retention level (by specifying what will be remembered and what will be forgotten).[27]

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[25]Walter Loban, Literature and Social Sensitivity (Champaign, Illinois: NCTE, 1953).

[26]Mildred Letton, "Differences in the Interpretive Responses of Ninth Grade Students to Poetry" (unpublished doctoral dissertation, University of Chicago, 1958).

[27]Josephine A. Piekarz, "Attitudes and Critical Reading," Dimensions of Critical Reading, Proceedings of the Annual Education and Reading Conferences, II, ed. by Russell G. Stauffer (Newark, Delaware: 1964), pp. 134-44.

Studies of student response to literature

A strong positive relationship between literary judgment and self-involvement was found by Squire in a study published in 1956.[28] Squire reported the reactions of 52 students in ninth and tenth grade to four short stories. During their reading, the students were interrupted by Squire in order to obtain their free responses at certain divisions of the story. In addition, interviews of a nondirective nature sought to elicit feelings, ideas, opinions and reactions of the students. Responses were segmented by thought units, and classified in the following categories:

1. Literary judgment: responses concerned with the author's ideas, style, characterization, and with judgment of literary worth.

2. Interpretation: responses concerning the theme, motivation of characters.

3. Narration: responses involving only the incidents occurring in the story, with no attempt to interpret them generally.

4. Association: responses generally connecting ideas or incidents in the story with the reader's own experiences.

5. Self-involvement: responses specifically associating the reader with a definite character or his reactions

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[28]James R. Squire, "The Responses of Adolescents to Literature Involving Selected Experiences to Personal Development" (unpublished doctoral dissertation, University of California, Berkeley, 1956). Hereinafter referred to as "Responses of Adolescents."

either by identification or rejection of the character.

6. Prescriptive judgment: responses which indicate a prescribed course of action a character should have taken which would have fit the standards of the reader.

7. Miscellaneous: responses not included in the other categories, such as irrelevant digressions.

Reliability of the statistical measures, based on a classification by a second judge, was .83. More than 42% of all responses were coded as interpretational; fewer than 4% were associational or prescriptive.

Nine case studies were selected for more detailed analysis. These case studies helped to explain the reasons for some of the statistical results. Squire found that an individual's responses are conditioned by the dynamic interplay of a constellation of factors rather than by single relationships. The factors involved suggest possible clues to the reader's participation.

Since the quality of individual interpretation was found to be unrelated to either the intelligence or the reading ability of the students, Squire felt that the quality of the interpretation was based chiefly on the maturity, personality and experiential background of the reader.

Another significant contribution is the work of Purves and Rippere, who developed an elaborate system of components

as a framework for analyzing responses to literature.[29] The four major types of critical approach to a literary work were categorized as follows:

Engagement-involvement: This first category deals with the way in which the critic expresses his subjective experience with a work of art.

Perception: The second category presents the reader-critic's understanding of the literary work, and the angle of vision from which he discusses the work, either "analytic, synthetic, or classificatory."[30]

Interpretation: This category is based on the process of connecting the experience presented by the work with the reader's own experiences in order to generalize about it.

Evaluation: The last category consists of responses evaluating the literary worth of the work. This judgment would be based partially on the first three categories.

Each of these categories was analyzed in considerable detail by listing itemized classifications of critical analysis for each category.

Method of teaching literature

Instructional techniques in the teaching of literature are just now beginning to be investigated. Ziegler attempted to prove that test-determined teaching (which includes exercises

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[29]Alan C. Purves and Victoria Rippere, "Elements of Writing About a Literary Work: A Study of Response to Literature," Research Bulletin No. 9 (Champaign, Illinois: NCTE, 1967).

[30]Ibid., p. 6.

designed to improve recognition of theme and sense-appealing words, and then tests of these skills) improved tenth-grade girls' appreciation of literary merit.[31]

Four tenth-grade classes were divided into two groups, one experimental and one control group. The results for the experimental group, who were given practice material based on improving the ability to recognize themes and to select the version of a literary selection which contained the most sense-appealing words, indicated a growth in these two elements of literary analysis. The control group, which was not subjected to any drills on analysis of theme or imagery, sustained a loss in their ability to select the major themes of literary works or the version with the most sense-appealing words, according to the Ziegler Appreciation Test administered by the investigator. But the reasons for the students' choices were not satisfactorily explained by either group.

Thus, the results of this study show that although the use of practice material leads to an increase in those abilities in which the students were drilled, they do not tend to gain in apprehension of literary value. The test given is called the Ziegler Appreciation Test, but appreciation of literature is not what is tested, only skill in recognition of theme and ability to choose selections containing the most sense-appealing words. Since neither of these skills is a measure of the apprehension

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[31]Caroline Louise Ziegler, "The Value of Test-Determined Teaching in Two Elements of Literary Appreciation" (master's thesis, Johns Hopkins, 1931).

of a literary work, further study is needed in developing appreciation of literature.

A more recent study of the same kind by Smith and Burns aimed to "investigate the relative effectiveness of various practices on students' ability to interpret a poem from their first reading, and on the attitudes they developed toward the poem."[32] The investigators wished to learn whether or not the type of instruction given before students read a ballad affects the quality of interpretation.

Above-average ninth-grade students were selected for the study, and divided into four groups. Group I listened to a tape-recorded lecture on ballads, and then read the poem silently. Group II was given the tape-recorded lecture, in addition to an oral rendition of the ballad by the teacher. Group III was helped by the teacher to mark certain important words and phrases in the ballad after listening to the tape-recorded lecture. Group IV had no prereading lecture or instructions; they were merely asked to read the poem silently.

The investigators found that Group III scored the highest in the interpretation test scores, according to the interpretations set up by the investigators, but the attitudes towards

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[32]Richard J. Smith and Thomas Burns, "The Effects of Different Instructional Practices on Student Enjoyment and Interpretation of a Ballad," Journal of Reading 13 (February, 1970), pp. 345-46.

poetry were not different from those of the other groups. It was concluded that the type of instruction used before reading a ballad does affect the quality of interpretation. However, the investigators defined literary interpretation as the ability to paraphrase the "story" of the poem, and this definition is not comprehensive enough for the findings to be acceptable. What was determined from this study was only that students were better able to narrate the story of the poem when they had been given detailed prereading instructions.

An interesting study was conducted by Nelms on student judgment of poetic quality.[33] A sampling of 120 poems was studied by a panel of sixteen tenth-graders to determine what element in poetry would appeal most to them. Student responses to the poems were recorded on rating sheets patterned after the semantic differential format used by Osgood and his associates. Three groups of poems, which had been ranked on a ten-point evaluative scale by a panel of judges, were selected for use in the study. Nelms concluded that students preferred poems with narrative interest, preferably concerning unusual people, moments of crisis, humorous events, war, or death. The appeal of the subject matter to tenth-graders was, therefore, a strong

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[33]Benjamin Frank Nelms, "Characteristics of Poetry Associated with Preferences of a Panel of Tenth Grade Students" (unpublished doctoral dissertation, University of Iowa, 1967).

factor. Nelms also found that the form of the poem did not matter to the students, but clarity did.

Another study, focusing on the relative merits of multiple-choice and open-ended questions to determine literary achievement, was begun under the auspices of the International Project for the Evaluation of Educational Achievement.[34] Two tests were designed and constructed for use with two populations of students, one aged 14, and the other, 18. These tests, involving two short stories, were given to each group of 290 students. Choppin and Purves, who reported the study, found that the use of multiple-choice questions in evaluating achievement in literature was a valid testing procedure, since this study disclosed no evidence that multiple-choice questions measure anything different from open-ended, short-answer questions. However, the authors point out that what still remains unknown is the relationship between performance in a directed situation and performance in a nondirected situation.

The kind of instruction which has been taking place in the typical classroom for the past half century has been described

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[34]Bruce H. Choppin and Alan C. Purves, "A Comparison of Open-Ended and Multiple-Choice Items Dealing with Literary Understanding," Research in the Teaching of English III:No. 1 (Spring, 1969), pp. 15-24.

by Hoetker and Ahlbrand in a recent study done for the United States Office of Education.[35] Summarizing the studies of instructional practices in the classroom, beginning with one reported in 1912, they find that the roles of teachers and pupils are firmly set, with teachers responsible for structuring lessons and evoking answers to questions, and students responsible for short, factual answers.

Most of the studies described indicate that teachers talked between two-thirds and three-quarters of the time in an average lesson. Rarely was a lesson described in which a teacher's question called for anything besides "rote memory or superficial comprehension." The average questioning time in the classroom was two questions per minute. As one of the investigators for this study pointed out, "If it is contended...that questions asked in class should require pupils to reflect, to make inferences, and to develop generalizations, it is clear that most of the oral questions asked by teachers...were not satisfactory."[36]

As the preceding studies indicate, past research on literary interpretation has not gone far beyond examination of students' literal comprehension of the printed word. This

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[35]James Hoetker and William P. Ahlbrand, Jr., "The Persistence of the Recitation," Occasional Paper Series No. 3 (Central Midwestern Educational Laboratory, St. Ann, Missouri, 1968), p. 3.

[36]Ibid., p. 16.

investigator believes that critical reading ability requires that a student be able to envisage, make predictions, infer, and relate the poet's ideas to his own past experience.

It appears that the process of interpretation is influenced by three main factors -- the individual, the experience with the text, and the setting in which the first two interact. Most of the research in the past has concentrated on the process of comprehension, and the ability of the student to make sound literary judgments (in the broad sense of the term, as used by Squire) rather than on the interaction of three of the major factors involved in the interpretational process.

The investigations of Letton, Loban, and Piekarz tend to confirm the view that the judgment of a literary work and the perception of its parts are influenced by the reader's attitude toward himself and toward literature. According to Squire, those readers who become self-involved with the literary work during their reading relate the most comprehensive and objective literary interpretations after their experience with the literary work.[37]

At present, there are few studies on the relative effects of directed and nondirected prereading instructions on student response. It is hoped that this investigation may aid in the development of techniques aimed at inculcating a more valuable appreciation and understanding of literature.

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[37]James R. Squire, "The Responses of Adolescents While Reading Four Short Stories," Research Report No. 2 (Champaign, Illinois: NCTE, 1964), p. 35.

CHAPTER II

METHODOLOGY

The Preliminary Investigation

The present study, designed to analyze and compare the responses of students in three different interview situations, evolved in large part from a pilot study of response to poetry of 50 high school students attending a summer program at Columbia University. This program was under the auspices of a Federal grant, aimed at improving the reading rate and literary understanding of underprivileged high school students. The participating students, aged 13 to 16, were from Manhattan, Brooklyn, and the Bronx. Their reading scores on the Iowa Silent Reading Test, Advanced Form AM, ranged from normal to four years below. Their I.Q.'s were all in the normal range, according to school records.

The 50 students were interviewed individually in 45-minute sessions in which the student read three poems, responding after each one without specific critical guidance from the interviewer. After the free responses, questions were asked about each poem. The interviews were tape-recorded for analysis from the transcriptions later on.

These interviews in the preliminary investigation answered some of the questions in the investigator's mind about the approach to the interviews in the present study. These questions concerned (1) the most effective interview procedure to be used, (2) the proper wording of questions asked about the poems, and, (3) the amount of time necessary for comprehensive responses.

The method followed in the pilot study interviews provided a basis for developing the procedures for this study. Since some students responded comprehensively and others did not when responding spontaneously, it became necessary for the interviewer to ask direct questions to obtain responses. These questions were an elaboration of the type of responses which had been given freely. For example, if a student has said that the poem had no meaning, that would be explored further by a question about the sort of meaning the student expected. If a student's spontaneous response was that the poem was not poetic enough, the rejoinder would be to ask for a definition of "poetic." The responses ranged from purely subjective ones to completely technical analyses.

These responses were grouped according to types in order to obtain a clearer picture. The interview procedures for the present study began to emerge as the investigator attempted to find the most effective wording of questions which would elicit all types of responses. This experience

was very useful as background for the problem concerning the "impact of questions on responses."

The amount of time needed to obtain the responses also was determined by the interviews in the pilot study. Responses to three poems demanded too much of the student's and interviewer's time. The use of two poems allowed for sufficient variety of responses and adequate observation of response consistency.

The response categories

Eight categories of response were derived from the analysis of responses obtained in the pilot study. The categories were: (1) factual reconstruction, primarily concerned with the literal statement of events in the poems; (2) personal judgment, a subjective evaluation; (3) aesthetic responses, an artistic, stylistic approach; (4) language emphasis, stress on the impact of language used in the poems; (5) association, connection of external events with the poem; (6) moral judgment, ethically based responses; (7) technical approach, reactions to the form or craftsmanship; and (8) thematic analysis, responses centering on the themes of the poems. Some of these categories of response overlapped and were later merged to form one category.

The establishment of response categories for the present study was further supported by a recent work of Purves,

who used a similar set of categories to study written literary response.[1] There are five categories of response used in the present study. The pilot study categories of aesthetic response and language emphasis were combined to form the present technical approach category; the category of association merged with personal judgment to form the present category of personal association. A brief description of the five categories follows (and a more detailed analysis of each category will be found in Appendix A):

(a) The category of personal association includes references to emotional reaction, personal involvement, or identification experienced during the reading of the poems.

(b) The category of factual narration characterizes all paraphrases of the poems, or narrative summaries of the action, given without subjective underscoring.

(c) The category of moral judgment contains any references to statements about the morality of the author or the works, which are not evaluative, but pertain to the writer's standards about matters considered external to the poems.[2]

(d) The category of technical approach includes all references to style, symbols, rhythm, poetic intention,

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[1]Alan C. Purves and Victoria Rippere, "Elements of Writing," pp. 83-86.

[2]Ibid., p. 11.

meter, mood, tone, use of language, and imagery.

(e) The category of thematic interpretation contains any generalization or explanation derived from the theme of the poem, or any attempt to relate major ideas and relationships within the poem to life.

In addition to establishing the categories, narrowing the selection of poems, and setting time limits for interviews, the pilot study was also helpful in selecting the poems. Poems with too difficult a vocabulary, excessive use of symbolism, or structural complexity provoked bewilderment in the students who participated in the preliminary interviews. Hence, the poems chosen for use in the present study did not have these difficulties.

Selection of the poems

The selection of poems for this study was based on several criteria. The first criterion was that the poems should present experiences basic to the adolescent's life. For "when excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience."[3] It follows, then, that a reader may be able to share an author's perceptions without having had the exact experience depicted in the poems. The reader

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[3]Wayne Schumaker, Literature and the Irrational (New York: Washington Square Press, 1966), p. 12.

needs some previous basic experiences akin to but not identical with those the writer presents which as a reader he can draw on to reconstruct the literary work.[4]

The second criterion was that the poems should possess literary merit, organizing form, content and language in a harmonious and creative way. To reach the adolescent reader, it was felt that the poems chosen should be forceful and original in language and concept, but written in a conventional form.[5] The basis of the judgment on the worth of the poems was threefold -- the form, the relation of the form to the content (how the writer conveys his insight), and the potential import of the content to the reader.[6] An easy appeal to the adolescent reader through the use of a superficial poem was rejected in favor of choosing one that had literary merit.

A third consideration in regard to the poems was the level of difficulty of the linguistic structure and vocabulary. Poems with straightforward, rather than inverted syntax, and poems with very few difficult words were sought.

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[4]Louise M. Rosenblatt, Literature as Exploration, p. 81.

[5]M. L. Rosenthal, Ed., Selected Poems and Two Plays of W. B. Yeats (New York: The Macmillan Company, 1962), p. xviii.

[6]James R. Squire, Responses of Adolescents, p. 35.

A fourth factor in the selection of the poems was length. Because of time limitations on the students' schedules, the poems had to be brief enough to be read and discussed in a 45-minute period.

The fifth criterion required the poems to permit flexibility of approach and response. The poems were chosen to allow for a variety of affective or cognitive responses.

The sixth criterion was that the poems should not have been included in the standard anthologies used by the city high schools and should be new to the readers in this study. This was necessary also because the unfamiliarity of the poems would aid in the prevention of any undue teacher influence which might prejudice the responses. Lyric poetry was selected because, of all the genres, the lyric expresses a unified, intense emotion in the briefest form. The complete meaning of the poem will be communicated by how the poet says what he is saying and by the harmony between the sound and the sense.[7]

A panel of judges who have been working professionally with adolescents in the city schools for over ten years were the final arbiters in the choice of poems to be used in the study. The panel included a high school English department chairman, a high school principal, and a high school English

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[7]M. L. Rosenthal and A. J. M. Smith, Exploring Poetry (New York: The Macmillan Co., 1955), p. 119.

teacher. They were given ten poems to rate for use in this investigation. The rating system was based on the criteria for the selection of poetry described above, and on their own professional judgment. The two poems rated highest by all three panelists were the selections used in this study, "Recuerdo," by Edna St. Vincent Millay, and "Bulletin," by Clara Paerstein.[8]

Procedures

Selection of subjects

One hundred and ninety-two students were chosen by random sampling for participation in the present study. All the students were living in New York City, attending New York City public schools in their neighborhood.

Students from both academic and commercial programs in their high schools were accepted for this study. Information about the students relevant to this study, such as reading level, was obtained from school records. The most recent reading level score was accepted. The reading level of the total population ranged from 3.4 to 12.9. The age of the students was limited to fifteen or sixteen, in order to eliminate the unnecessary variable of a wide age range.

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[8] See pp. 137 and 138 of this study.

All the students participating in this study had been tested for reading ability a year earlier by either the Iowa Silent Reading Test, Form B or the Metropolitan Achievement Test. Both of these tests measure the performance of individuals in tasks designed to involve such factors as word fluency, reading comprehension and verbal meaning. The distribution of the reading scores on these tests indicates the normal nature of the group. The figures in Table 1 below illustrate this distribution for the 192 students in this study.

TABLE 1

DISTRIBUTION OF READING LEVEL SCORES ON THE IOWA (FORM B) SILENT READING AND METROPOLITAN ACHIEVEMENT TESTS (ADVANCED READING, FORM AM)

Statistical Measure	Subjects (N = 192)
Mean	10.2
Median	11.3
Mode	11.6
Q1	8.7
Q3	12.0

The poetry is limited to American lyric poems of the twentieth century so as to focus attention on the responses to a single literary genre and literary period. The period was chosen in order to eliminate any unnecessary linguistic difficulties which might hinder the interpretations.

The interview groups

The population was divided into three groups of 64 students each. To insure the comparability of all three groups, the same number of boys and girls, and the same number of high- and low-level readers, were distributed throughout each of the groups.

All the interviews were tape-recorded and scheduled at a time when the students would not normally be in class. Each student was interviewed privately, in a room set aside for this purpose. The interviews took place in two Brooklyn public high schools, one school composed of lower- and middle-class students, and the other composed of middle- and upper-middle-class students.

The non-directed interview procedure

The interview for the non-directed group was conducted along the lines of practices recommended by Cannell and Kahn; Jahoda, Deutsch, and Cook; and Macoby and Macoby.[9] The reading responses were obtained by a non-directive technique:

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[9]Charles F. Cannell and Robert L. Kahn, "The Collection of Data by Interviewing," in Leon Festinger and Daniel Katz, Eds., Research Methods in the Behavioral Sciences (New York: Dryden Press, 1953), pp. 327-380; Marie Jahoda, Morton Deutsch, and Stewart Cook, Research Methods in Social Relations, Part 1 (New York: Dryden Press, 1951), Chapter 6; Eleanor Macoby and Nicholas Macoby, "The Interview: A Tool of Social Science," G. Lindzey, Ed., Handbook of Social Psychology (Mass.: Addison-Wesley, 1954), pp. 449-487.

1. Each student was told: "This is a study I (the interviewer) am doing as part of a project for the school I am in. I would like to know more about your responses to poetry. What you say about the poems you will be reading will not affect your class marks in any way. I will be the only one listening to the tapes when I play them back. The reason for the tape recorder is simply that it makes it easier to get as many responses as the time allows; writing all your statements down would take too long."

2. The following directions were given: "I am going to give you a poem to read. As soon as you have finished reading it silently, please say whatever occurs to you. I shall remain quiet until you have completed your remarks."

3. While the student was making his extemporaneous remarks, the interviewer prompted him during pauses by using non-directive signs, such as the nodding of the interviewer's head or such non-committal remarks as "yes," or "Hmm," or "Go on."[10]

The cognitively-directed interview procedure

The cognitively-directed group was told about the study in the same words as described in Direction No. 1 above.

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[10]James R. Squire, "Responses of Adolescents," p. 59.

Then the following cognitively-oriented directions were given:

1. "I am going to give you a poem to read. Read it silently and when you have finished it, try to describe the meaning, the thoughts you had or any other ideas which occurred to you while reading it. It is only your response which is important. This is not a test, and there are no right or wrong answers."

2. While the student was making his remarks, the interviewer prompted him during pauses with cognitively-oriented questions, such as, "What else did you think it meant?" and "What else did the poem tell you?"

The affectively-directed interview procedure

The affectively-directed group was told about the study in the same words as described in Direction No. 1 for the unstructured group. Then the following affectively-oriented directions were given:

1. "I am going to give you a poem to read. Read it silently. As soon as you have finished it, try to describe how the poem made you feel, if and when it aroused your emotions. It is only your response which is important. This is not a test and there are no right or wrong answers."

2. While the student was making his remarks, the interviewer prompted him during pauses by asking such affectively-oriented questions as: "Can you tell me more about how you felt while reading this poem?" or "Were there any other lines of the poem which affected you emotionally?"

Check-coding of the responses

To check-code the responses, one independent rater was trained by the investigator to categorize the recorded transcripts. The training of this coder followed the guidelines set up by Sellitz:[11]

1. The various coding category subdivisions of the responses were explained and illustrated by examples from actual transcripts.

2. The coder being trained or in training practiced on several samples of the data.

3. The coding of these samples was discussed so as to develop common rules and definitions.

4. The coders then categorized identical transcripts individually, with the training coder given no group classification on the transcript to provide more objectivity in the coding.

5. To maintain consistency of coding, a key for scoring, devised by the investigator, aided by Purves's delineation of literary response categories (see Appendix A) was used by the coders.[12]

The method of obtaining a satisfactory coding system, offering a quantitative description of the reader's responses

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[11]Claire Sellitz, ed., Research Methods in Social Relations (New York: Holt, Rinehart, and Winston, 1962), p. 405.

[12]Alan C. Purves, op. cit., pp. 13-20.

to the poems, was based partially on procedures used in earlier studies (Loban and Squire, in particular). For each taped response, the frequency of responses in each category was recorded, and their total values were compared. Then a product moment correlation coefficient was calculated for the analyses of responses by the two coders. This procedure was followed before and after each conference between the two coders.

Table 2 presents the degree of agreement in check-coding, with column one stating the initial coefficient of agreement obtained before the investigator and the check-coder had conferred. Conferences were held to discuss the definition of categories when several differences in coding were found. After the conferences, each coder categorized the responses of the transcripts again, and after check-coding the degree of agreement, a revised coefficient was obtained.

TABLE 2

DEGREE OF AGREEMENT IN CHECK-CODING OF 64 TRANSCRIPTS BY TWO ANALYSTS

	Category	Coefficient of Agreement	Coefficient of Agreement (after conference)
I.	Personal Judgment	.7338	.7765
II.	Moral Judgment	.8125	.9175
III.	Thematic Analysis	.7265	.7884
IV.	Technical Approach	.7515	.7853
V.	Factual Reconstruction	.7025	.7554
	Total	.7454	.8046

Reliability was proved for this method of check-coding. Although Berelson found that most coefficients tend to focus around .90, the basis of coding in the present study seems to have more complexity and slightly lower coefficients are not unexpected.[13]

Purpose of comparison of responses

After the oral responses of the three groups of 64 students each were transcribed and categorized, it was possible

[13]Bernard Berelson, Content Analysis in Communication Research (New York: Macmillan (The Free Press of Glencoe), 1952 and 1965), p. 172.

to answer some of the following questions:

1. What is the dominant type of response voiced when the student is in a non-directed situation?

2. What is the dominant type of response voiced when the student is directed to respond cognitively?

3. What is the dominant type of response voiced when the student is directed to respond affectively?

4. Which treatment group responded most comprehensively?

To reiterate briefly, the categories of response were derived from the collected and classified responses of a pilot study group. A critical emphasis having over seven response units per student became an individual category.

Classification of responses into categories

The investigator and the other data coder each scored 32 transcripts and checked their results with each other for agreement. The method of statistical agreement has been described in the previous section (see pp. 34-36).

During the individual interviews, the investigator refrained from any writing. Only after the interviews had been transcribed did the investigator score the responses and categorize them for each poem. Since this study involves the relationship of three independent variables (the treatment groups, the sex of the students, and the different

reading levels) to ten dependent variables (the five categories of response for both poems), a multivariate analysis of variance was used. Multivariate analysis helped to explain the differences between the responses of the three treatment groups, while considering all the variables at the same time.[14]

It appears that the number of responses made in a category is partly a function of the total number of responses to a poem. For instance, if a student makes a total of ten response units, and five are in the category of thematic interpretation, the remaining four categories of response must share the remainder. Thus the proportion of response units represent a balanced total, with each categorized response unit considered a partial function of the total number of response units made in the student's statement about each of the poems.

"A Computer Program for Analysis of Data by General Linear Models," by C. Frank Starmer and James E. Grizzle, was used for the multivariate analysis of variance. There are three multivariate test statistics in common use, all three of which are constructed from the S_H and S_E matrices. The S_H matrix is the sum of the squares and cross-products deviations due to the hypothesis, and the S_E matrix is the sum of the squares and cross-products deviations used as

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[14]The help of Dr. Irving Bernstein, statistical consultant, is gratefully acknowledged here.

the error term. Hotelling's trace was the test statistic selected for use in this study, and is written as follows:[15]

$$T_r = \text{Trace } (S_H S_E)$$

where the trace is merely the sum of elements in the principal diagonal of the product matrix. This sum when properly transformed is approximately distributed as a chi-square value with degrees of freedom equal to the number of dependent variables times the number of groups minus 1.

Scoring the responses

The aspects of the oral responses to the poems subject to content analysis were (1) what the student said, including his own editing, and (2) the frequency of responses in each category. The student responses were broken down into recording units, defined by Berelson in this way: "A single idea or assertion of the reader was used as the recording unit, this unit being defined as the smallest combination of words which seems to convey the sense of a single thought."[16] A content analysis of the transcribed

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[15] James E. Grizzle and C. Frank Starmer, "A Computer Program for Analysis of Data by General Linear Models," Institute of Statistics, Mimeo Series No. 560 (North Carolina: University of North Carolina and Duke University, February, 1968), p. 198.

[16] Bernard Berelson, Content Analysis in Communication Research (Glencoe, Illinois: Free Press, 1952); "A Manual for Coders," Survey Research Center, Institute for Social Research, Mimeographed (Ann Arbor, Michigan: University of Michigan, February 1952).

recording units followed along the lines recommended by Berelson and others.[17] Each student's responses were categorized. Then for each student it was determined how many recording units existed in each of his responses to the poems, as well as the number and the percentage of recording units in each category, for all three groups. Any self-made correction or addition to a response was considered as a recording unit, and categorized as such.

A sample response about a poem in the unstructured group was:

> I like this poem, particularly the way the poet put his words. I guess he was trying to say that happiness lasts too short a time. No, I mean...it's not good to be too happy--it makes you self-centered.

This response was divided into recording units according to the category in which each recording unit belonged, in this way:

> I like this poem/PERSONAL/ particularly the way the poet put his words/MECHANICAL/ I guess he was trying to say that happiness lasts too short a time/THEMATIC/ No, I mean...it's not good to be too happy--it makes you self-centered/MORAL/

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[17] James R. Squire, op. cit., p. 81.

After the individual responses in the three treatment groups were transcribed and categorized in this way, the frequency of responses in the various categories was determined for each of the poems to compare the types of responses made in each category for all three treatment groups. The categorized results of the different treatments used and the dominance of responses to the poems are discussed in the next section.

CHAPTER III

STATISTICAL RESULTS

The Findings in Mean Response Scores

To obtain responses to two lyric poems in three differently directed interviews was the first step in the organization of this study. Analyzing those responses by comparing the frequency of responses in the categories which emanated from each of the three interview situations was the next step, and is described in this chapter. Because the populations differed in terms of total population and cell groups, a discussion of total scores in numbers alone would be meaningless. Therefore, mean responses were obtained for both the total population and for each cell group in order to facilitate discussion. Stabilizing the basis of discussion in terms of mean scores serves to clarify the comparisons of frequency of response.

The mean scores discussed in this chapter are based on the significance levels given in Tables 10 and 11. The relationship of the mean proportions of responses is analyzed for each treatment group following the presentation of individual mean response frequencies based on reading ability and sex to each poem.

The mean number of responses was obtained by first totaling and categorizing the number of responses each student made to the poems. The number of responses obtained was then converted into mean scores for each group by means of the usual formula.[18] To facilitate further discussion of differences between the means, mean scores are stated in percentages as well. The difference between the mean score responses provides the foundation for statistical analysis.

Mean responses of the total population

The differing proportions of mean response scores in the categories for the total population reinforced the hypothesized beliefs that (1) the three treatment groups will respond with different frequencies in the categories; (2) boys and girls in all three treatment groups will differ in their responses to the poems in category frequency; and (3) high-level readers will differ from low-level readers in category frequencies of response to the poems in all three treatment groups.

The mean response scores for the total population, shown in Table 3, demonstrate that mean response totals in four of the categories were 1.00 or more; only the category of moral judgment had a meager mean response.

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[18] Janet T. Spence, Benton J. Underwood, Carl P. Duncan, and John W. Cotton, Elementary Statistics, 2d Ed. (New York: Appleton-Century-Crofts, 1968), p. 38.

TABLE 3

MEANS, STANDARD DEVIATIONS, AND PERCENTAGES OF RESPONSES TO BOTH POEMS IN ALL THREE TREATMENT GROUPS

Category	Means	S.D.	Percentages
Personal Association	1.42	2.10	20.89
Moral Judgment	.14	.45	2.02
Thematic Interpretation	1.51	2.23	22.23
Technical Approach	1.04	1.66	15.24
Factual Narration	2.70	3.41	39.61
Total	6.81		100.00

The highest mean frequency of response was 2.7 for the category of factual narration. Transformed into percentages, a mean score of 2.7 means that 39% of the total population of the 192 students who participated in this study responded by narrating the factual sequence of events in the poems. One reason for the high narrative content of the total population's responses may have been the heavy emphasis on ballad-like narration in the poem, "Recuerdo." A second reason is that many students indicated that they had had little experience with poetry in their classrooms and retelling the "story" seemed the safest method of approach.

The percentage of total response frequency in the category of thematic interpretation was 22%. This differed from the findings reported in Squire's study, which showed that 42% of those students responded thematically. However, Squire's study was based on free responses only, and the students were all of average or above-average reading ability. If only high-level nondirected readers were considered in the present study, the mean frequency of response in thematic interpretation would be 35% in response to "Bulletin," and 25% in response to "Recuerdo." Some typical thematic responses (attempts to universalize the poem) to "Recuerdo" were:

(1) "The theme is that one should enjoy oneself so we'll be able to have good memories later on."

(2) "Material things, which the money, apples, pears symbolize, are not as important as we think."

The third highest mean response (20.9%) occurred in the category of personal involvement. Responses which concerned the student's preference for a poem or references to family or friends were coded in this category, such as:

(1) "I like this poem."

(2) "Very interesting."

(3) "I don't like this type of poetry."

(4) "This reminds me of a friend of mine."

Most of the responses coded as technical approach did not reach a higher level of sophistication than concern with rhyme or rhythm. Very few students discussed the poems

in terms of fusion of form and content or use of imagery. Many of the 15% of total responses coded as technical approach were statements such as:

(1) "I like the rhythm."

(2) "This should be read aloud."

(3) "A poem should not need an English teacher to explain it, like this one."

(4) "This doesn't sound like a poem."

The lowest total mean frequency of response (2.02%) was in the category of moral judgment. The nature of these prescriptive comments were often similar to these:

(1) "People should care more about men dying in war."

(2) "They should have treated their mother better."

These statements concerned what should or ought to be, instead of accepting the poem on the poet's terms. Many of these responses were irrelevant.

Mean responses to each poem

A closer look at the response consistency from poem to poem may be seen in Table 4, which presents the responses in each category for each poem separately. In this table there is shown a considerable difference in three of the response categories for each poem. In response to "Bulletin," 26% of the responses in all three treatment groups were coded as personal association; in response to "Recuerdo," only 16% of the responses were coded as personal association.

In the category of thematic interpretation, a wider gap is shown in the responses to the two poems with almost 29% of the responses to "Bulletin" coded as thematic interpretation, compared to those to "Recuerdo," which totaled 16% in all three treatment groups. However, the largest contrast between the responses to the two poems occurred in the factual narration category. Over 50% of the responses to "Recuerdo" were coded as factual narration in contrast to the percentage of 29% to "Bulletin." The highest category frequency response to "Bulletin" was interpretive, whereas the highest category frequency response to "Recuerdo" was narrative. These differences correlate with differences in content and style: "Bulletin" is a more symbolic, condensed poem than the ballad-like, rhymed poem, "Recuerdo."

TABLE 4

MEANS, STANDARD DEVIATIONS, AND PERCENTAGE OF TOTAL RESPONSES OF ALL THREE TREATMENT GROUPS

TO "BULLETIN"			
Category	Means	S.D.	Percentage
Personal Association	1.69271	2.40334	25.92
Moral Judgment	.13542	.45644	2.07
Thematic Interpretation	1.87500	2.58199	28.71
Technical Approach	1.01042	1.62340	15.47
Factual Narration	1.81771	2.53620	27.83

TABLE 4 (cont'd)

TO "RECUERDO"			
Category	Means	S.D.	Percentage
Personal Association	1.15625	1.76186	16.28
Moral Judgment	.14063	.46211	1.98
Thematic Interpretation	1.15625	1.81142	16.28
Technical Approach	1.06771	1.70630	15.03
Factual Narration	3.58333	4.11678	50.44

The responses to each poem in the categories of technical approach and moral judgment were consistent. This finding agrees with that of previous research which has shown that the style of a poem does not affect standards and technical expectations which the student brings with him to his experience with a poem. Moral judgments, imposed on the poem by the student's expression of family standards or values derived from past experience, did not change from poem to poem.

Differing responses of boys and girls

The hypothesis that boys will differ from girls in their responses to poetry was borne out, as illustrated in Table 5:

TABLE 5

MEAN FREQUENCIES OF RESPONSE FOR BOYS AND GIRLS TO "BULLETIN" AND "RECUERDO"

Category	"BULLETIN" Boys	"BULLETIN" Girls	"RECUERDO" Boys	"RECUERDO" Girls	BOTH POEMS Boys	BOTH POEMS Girls
Personal	1.5729	1.8125	1.0000	1.3125	1.2864	1.5625
%	24.04	27.79	14.14	18.39	18.90	22.88
Moral	.0625	.2083	.1042	.1771	.0833	.1927
%	9.55	3.19	1.47	2.48	5.51	2.82
Thematic	1.9375	1.8125	1.0521	1.2604	1.4948	1.5364
%	29.62	27.79	14.87	17.66	21.96	22.50
Technical	1.0208	1.0000	1.2292	.9063	1.1250	.9551
%	15.60	15.34	17.38	12.70	16.53	13.96
Factual	1.9479	1.6875	3.6875	3.4792	2.8177	2.5833
%	29.78	25.88	52.13	48.76	41.39	37.83
Total	6.5416	6.5208	7.0730	7.1355	6.8073	6.8281

The content and style of the poems seem to be the variables which caused a difference between boys' and girls' responses. The responses of boys and girls to "Bulletin" differed substantially in the category of moral judgment. Of boys' responses to "Bulletin," 9.5% were given in the

moral judgment category compared to 3% for girls. Since these responses were evidently based on student belief that this poem was about war or the destruction of the world, there is reason to believe that boys would be more affected than girls. Girls responded with more moral judgments than boys to the poem, "Recuerdo." The treatment accorded each group also seemed to be a factor, since the highest frequency of response in moral judgments came from the cognitively-directed boys.

There was more similarity in the responses of boys and girls in the other categories, although differences did exist. Girls responded with higher frequency to both poems in the category of personal association. Boys responded with a higher frequency in the category of thematic interpretation to "Bulletin" and girls to "Recuerdo." And boys had a higher frequency of mean responses to both poems in both the categories of technical approach and factual narration.

Mean responses and reading level

High-level readers responded more articulately, in general, to both poems than did low-level readers. The high-level readers achieved a total mean response which was higher in four of the five categories used in this study. The only category in which low-level readers responded more frequently was in that of factual narration as shown below in Table 6.

TABLE 6

MEAN FREQUENCIES OF RESPONSE
OF HIGH- AND LOW-LEVEL READERS TO BOTH POEMS

Category	"BULLETIN" H.L.	"BULLETIN" L.L.	"RECUERDO" H.L.	"RECUERDO" L.L.	BOTH POEMS H.L.	BOTH POEMS L.L.
Personal	2.1458	1.2396	1.2813	1.0313	1.7135	1.1354
%	30.88	20.66	16.28	16.04	23.09	18.27
Moral	.2396	.0313	.1250	.1563	.1823	.0938
%	3.39	.52	1.59	2.43	2.46	1.51
Thematic	2.2500	1.5000	1.5208	.7917	1.8854	1.1458
%	31.86	25.00	19.32	12.32	25.40	18.44
Technical	1.2083	.8125	1.2917	.8438	1.2500	.8281
%	17.11	13.54	16.41	13.13	16.84	13.33
Factual	1.2188	2.4167	3.5625	3.6042	2.3901	3.0104
%	17.26	40.28	45.26	56.07	32.21	48.45
Total	7.0625	6.0001	7.8713	6.4273	7.4219	6.2137

Mean responses of high-level readers

High-level readers had the highest frequency of response (32%) in the factual narration category. However, most of the responses coded as factual narration were given in response to "Recuerdo." For "Bulletin," the highest

frequency of response from high-level readers came in the category of thematic interpretation.

An over-all view of high-level reader response to both poems shows personal involvement to be the third most frequent category. The fewest responses of high-level readers came in the category of moral judgment.

Low-level readers

The frequency of responses for low-level readers was different from that of high-level readers. Almost half (48%) of the low-level readers' responses were made in the factual narration category. The categories of thematic interpretation and personal involvement received about 18% frequency each. Responses discussing technical aspects of the poetry amounted to 13%. The lowest frequency of response for low-level readers was in the category of moral judgment.

The large number of responses made by high-level readers generally seemed to result from the high-level readers' ability to articulate their reactions more easily than low-level readers. During the interviews, the investigator noticed that low-level readers were much more hesitant about verbalizing their responses for fear of making a mistake.

Category responses for treatment groups

In the next table, Table 7, results of the differing instructional methods with low-level readers are presented.

One finding noted is that low-level readers tended to respond more frequently in all the categories when nondirected. In the category of personal association, however, affective direction made the greatest difference in the responses of low-level readers, who responded more frequently than either of the other two treatment groups in this category. Affective direction also increased low-level readers' responses in the category of thematic interpretation, almost matching the mean frequency of high-level readers in that category. For example, the mean for low-level readers was .90; for high-level readers it was .96. Evidently, low-level readers responded better to affective direction than high-level readers. Moreover, low-level readers, when cognitively directed, had half the thematic interpretation responses of the low-level readers who were affectively directed.

In the moral judgment category, low-level readers who were cognitively directed had the lowest mean frequency. The most frequent moral judgment responses of low-level readers were in the nondirected treatment group. This agrees with the findings of Loban and Squire, who also found high mean frequencies of moral judgments in undirected groups of readers. However, high-level readers responded most often in this category when cognitively directed. Evidently, the treatment method seems to function differently with students

of differing reading abilities in respect to responses in this category.

In the category of thematic interpretation, low-level readers responded most often when in the nondirected treatment group. High-level readers responded most often in this category when in the cognitively-directed group. Both high- and low-level readers had a low mean frequency in the thematic interpretation category when affectively directed. As assumed, affective direction does not generate analytic responses.

In the technical approach category, both high- and low-level readers responded most often when cognitively directed, and least frequently when affectively directed. As technical approach is an analytic type of response, it was expected that the frequency of responses in this category would be raised when cognitive direction was given.

TABLE 7

MEAN FREQUENCIES OF RESPONSE TO BOTH POEMS:
TREATMENT GROUPS BY READING LEVEL

Reading Levels	"BULLETIN" Cog.	"BULLETIN" Aff.	"BULLETIN" N.D.	"RECUERDO" Cog.	"RECUERDO" Aff.	"RECUERDO" N.D.	BOTH POEMS Cog.	BOTH POEMS Aff.	BOTH POEMS N.D.
Personal Association									
High	1.7813	2.5000	2.1563	1.1563	1.4063	1.2813	1.4688	1.9532	1.7188
Low	.7188	1.8438	1.1563	.7813	1.5000	.8125	.7500	1.6719	.9844
Moral Judgment									
High	.4063	.2813	.0313	.3125	0.0000	.0625	.3594	.1407	.0469
Low	0.0000	0.0000	.0938	0.0000	.0625	.4063	.0000	.0313	.2500
Thematic Interpretation									
High	3.1250	.9063	2.7188	1.9375	1.0313	1.5938	2.5313	.9688	2.1563
Low	1.8750	1.1250	1.5000	.5313	.6875	1.1563	1.2032	.9063	1.3282
Technical Approach									
High	1.6563	.5625	1.4063	1.5625	1.2500	1.0625	1.6094	.9063	1.2344
Low	.7813	.3750	1.2813	1.2813	.7500	.5000	1.0313	.5625	.8907
Factual Narration									
High	1.0938	1.5000	1.0625	4.0000	2.8438	3.8438	2.5469	2.1719	2.4532
Low	2.7188	2.2500	2.2813	3.6875	3.1875	3.9375	3.2032	2.7188	3.1094
TOTAL High	8.0627	5.7501	7.3752	8.9688	6.5314	7.8439	8.5158	6.1409	7.6096
TOTAL Low	6.0939	5.5938	6.3127	6.2814	6.1875	6.8126	6.1877	5.8908	6.5627

In the category of personal association (shown above), the highest mean frequency of response in both high- and low-level readers was evoked by affective direction. The lowest mean frequency of response came from cognitively-directed low-level readers. Although the affectively-directed high-level readers also had a higher mean frequency in the personal association category than the other two treatment groups of high-level readers, the contrast was not as sharp as it was for low-level readers.

Affective direction seemed to aid the low-level readers by increasing their ability to articulate their responses. Consequently, affectively-directed low-level readers had almost double the mean response frequency of the other two treatment groups of low-level readers.

A detailed examination of the different mean response frequencies to both poems in the different treatment groups in each of the categories is illustrated in Table 8.

TABLE 8

MEAN FREQUENCIES OF RESPONSE
BY TREATMENT GROUPS TO BOTH POEMS

Category	"BULLETIN" Cog.	Aff.	N.D.	"RECUERDO" Cog.	Aff.	N.D.	BOTH POEMS Cog.	Aff.	N.D.
Personal	1.2500	2.1719	1.6563	.9688	1.4531	1.0469	1.1094	1.8125	1.3516
%	17.66	38.29	24.20	12.70	22.85	14.28	15.09	30.13	19.07
Moral	.2031	.1406	.0625	.1563	.0313	.2344	.1797	.0859	.1484
%	2.87	2.48	.91	2.05	.49	3.20	2.44	1.43	2.09
Thematic	2.5000	1.0156	2.1094	1.2344	.8594	1.3750	1.8672	.9375	1.7422
%	35.32	17.90	30.82	16.19	13.51	18.76	25.40	15.58	24.59
Technical	1.2188	.4688	1.3438	1.4219	1.0000	.7813	1.3203	.7344	1.0625
%	17.22	8.26	19.63	18.65	15.72	10.66	17.96	12.21	14.99
Factual	1.9063	1.8750	1.6719	3.8438	3.0156	3.8906	2.8750	2.4453	2.7812
%	26.93	33.06	24.43	50.41	47.42	53.09	39.11	40.65	39.25
TOTAL	7.0782	5.6719	6.8439	7.6252	6.3594	7.3282	7.3517	6.0156	7.0860

The affectively-directed treatment group

Both high- and low-level affectively-directed readers responded in the category of personal involvement 30% of the time. This was approximately double the frequency of the other two groups.

The affectively-directed group responded least often in the category of moral judgment. Only 1% of the total responses were meant to pass judgment on the poem or the author's view of life. There is evidently a relationship between high frequency of personal involvement responses and low frequency of moral judgments.

In the category of thematic interpretation, the responses of the affectively-directed group totaled 15%. This was a significantly low response frequency in this category compared to the other two treatment groups. As thematic interpretation is a cognitive mode of thinking, the affectively-directed group's response was not expected to be high in that category.

The mean total score for the affectively-directed group in the category of technical approach was even lower (12%). This is a category of response which requires an analytic pattern of thought. The affectively-directed directions did not stimulate thinking along those lines.

The largest mean frequency for all three treatment groups came in the factual narration category. However, the affectively-directed students' responses to each poem differed considerably in this category. The affectively-directed group responded with factual narration 33% of the time to the poem, "Bulletin," which has minute narrative content; whereas, to "Recuerdo," the responses totaled 47%.

The cognitively-directed treatment group

The cognitively-directed group responded with a high over-all mean frequency in the factual narration category; yet an analysis of the responses reveals that the mean response frequency for "Recuerdo" was almost twice the mean response frequency for "Bulletin." Because the narrative content of "Recuerdo" is larger than that of "Bulletin," the responses seem to reflect those proportions. When the cognitively-directed group's responses to each poem are more closely examined, it appears that the cognitive method lowered the response to "Bulletin" in the category of factual narration while raising the thematic interpretation response to 35%. A comparison of the cognitively-directed group with the other two groups reveals that the cognitively-directed group had the highest frequency in the category of thematic interpretation.

The nondirected treatment group

In the category of thematic interpretation, the nondirected group had almost as high a frequency as the cognitive group; the cognitive group had a 25.5% frequency, and the nondirected group had a 24.5% frequency. Yet no cognitive influence was evident in the nondirected treatment group's responses in the technical approach category; they responded as infrequently in this category as did the affectively-directed group.

The method of direction prior to the reading of the poems affected three of the five categories most: personal association, thematic interpretation, and technical approach.

Category responses of differing sex and reading level

Different responses were found between high- and low-level boys and girls to each poem in the categories. These differences are shown in Table 9.

TABLE 9

MEAN FREQUENCIES OF RESPONSE TO BOTH POEMS: SEX BY READING LEVEL

		"BULLETIN"		"RECUERDO"		BOTH POEMS	
		Reading Level		Reading Level		Reading Level	
Category	Sex	High	Low	High	Low	High	Low
Personal	M	1.7083	1.4375	.9375	1.0625	1.3229	1.2500
	F	2.5833	1.0417	1.6250	1.0000	2.1042	1.0209
Moral	M	.0625	.0625	.0208	.1875	.0417	.1250
	F	.4167	0.0000	.2292	.1250	.3230	.0625
Thematic	M	2.6667	1.2083	1.6458	.4583	2.1563	.8333
	F	1.8333	1.7917	1.3958	1.1250	1.6146	1.4584
Technical	M	1.4375	.6042	1.3125	1.1458	1.3750	.8750
	F	.9792	1.0208	1.2708	.5417	1.1250	.7813
Factual	M	.8333	3.0625	3.3958	3.9792	2.1146	3.5209
	F	1.6042	1.7708	3.7292	3.2292	2.6668	2.5000
Total	M	6.7083	6.3750	7.3124	6.8333	7.0105	6.6042
	F	7.4167	5.6250	8.2500	6.0209	7.8336	5.8231

High-level readers

Male high-level readers responded to both poems with half the frequency in the category of personal association as compared with female high-level readers. But both male and female low-level readers responded similarly to both poems in this category. The reason for the low frequency of responses from boys of high reading level in the personal association category may be related to the fact that they had a high frequency of response in the category of thematic interpretation. The frequency of interpretive responses for male high-level readers was almost double that of female high-level readers, for the poem, "Bulletin," for example, and the reverse situation was true in the personal association category. The relationship of correlated category responses will be discussed in the next section.

In the technical approach category, male high-level readers responded with the same mean score (1.3) that they achieved for personal association. Female high-level readers, in the category of technical approach, responded with half the frequency which they gave in the personal association category.

Factual narration responses were high for both male and female high-level readers to both poems, but a close look at the mean scores for each poem separately reveals that most of the responses constituting the high score in

factual narrations were made in response to the poem, "Recuerdo." For example, male high-level readers responded three times as often to "Bulletin" in the category of thematic interpretation, as they did in the category of factual narration.

The fewest responses for high-level readers were in the moral judgment category. High-level male readers responded less in this category than did any other group, with a mean score of .04.

Low-level readers

A comparison of male and female low-level readers in Table 9 shows that low-level readers who are male tend to respond more frequently than females in all categories but one, that of thematic interpretation. Female readers responded to both poems with a high mean frequency in the thematic interpretation category.

Regarding the responses to each poem, however, responses varied considerably in the categories of thematic interpretation and technical approach for male and female readers. In the category of thematic interpretation, female low-level readers responded with a consistently high frequency but male low-level readers responded more frequently in this category to the poem, "Bulletin" than to "Recuerdo." In the category of technical approach, female low-level readers responded most frequently to "Bulletin." Thus sex

difference seems to affect the low-level readers considerably in these two categories.

Both male and female low-level readers responded most often in the category of factual narration by retelling the "story" of the poems. When there was little narrative content, the low-level readers found it necessary to invent a story. For example, one female low reading level student said about "Bulletin":

> Sounds like a person is lonely. She or he comes to a point not to really make sense. Everything just seemed to look the same to her. Everything is dead.

Another low reading level response from a boy was:

> That's about a radio that people who got lost were trying to make contact with. They're beginning to get a little connection and they're trying to make out what the words are.

Of the three treatment groups, similar mean frequencies in the categories occurred in the nondirected group, as shown in Table 10. However, each treatment group responded with special characteristics, as shown in the following table.

TABLE 10

MEAN FREQUENCIES OF RESPONSE TO BOTH POEMS:
TREATMENT GROUPS BY SEX

Category	"BULLETIN" Cog.	Aff.	N.D.	"RECUERDO" Cog.	Aff.	N.D.	BOTH POEMS Cog.	Aff.	N.D.
Personal									
M	.6250	2.5938	1.5000	.8750	1.4063	.7188	.7500	2.0000	1.1094
F	1.8750	1.7500	1.8125	1.0625	1.5000	1.3750	1.4688	1.6250	1.5938
Moral									
M	.0313	.0625	.0938	0.0000	.0625	.2500	.0156	.0625	.1719
F	.3750	.2188	.0313	.3125	0.0000	.2188	.3438	.1094	.1250
Thematic									
M	2.8750	.8125	2.1250	1.3438	1.0000	.8125	2.1094	.9063	1.4688
F	2.1250	1.2188	2.0938	1.1250	.7188	1.9375	1.6250	.9688	2.0157
Technical									
M	1.4063	.5000	1.1563	1.6875	1.0625	.9375	1.5469	.7813	1.0469
F	1.0313	.4375	1.5313	1.1563	.9375	.6250	1.0938	.6875	1.0782
Factual									
M	1.8125	2.0625	1.9688	3.6250	3.0625	4.3750	2.7188	2.5625	3.1719
F	2.0000	1.6875	1.3750	4.0625	2.9688	3.4063	3.0313	2.3282	2.3907
TOTAL									
M	6.7501	6.0313	6.8439	7.5313	6.5938	7.0938	7.1407	6.3126	6.9689
F	7.4063	5.3126	6.8439	7.7188	6.1251	7.5626	7.5627	5.7189	7.2034

Treatment group and sex differences

The cognitively-directed group. -- Both male and female readers responded most often in three categories: thematic interpretation, technical approach, and factual narration. Male readers, in particular, responded with the least frequency in the categories of personal association and moral judgment. Yet when cognitively directed, both male and female readers responded with triple the number of moral judgments that they expressed when in the other two groups.

On the whole, male readers seemed to be more affected by the cognitive type of direction than female readers. When affectively directed, boys responded less often in the category of thematic interpretation; when cognitively directed, boys responded with twice as many thematic statements as did girls, but made half as many personal association responses.

The affectively-directed group. -- The following table demonstrates that male and female readers who were affectively directed responded most frequently by making statements in the personal association category.

Male readers who were affectively directed responded with the highest frequencies in two categories: personal association and factual narration. These two categories had differed in total response frequencies by demonstrating a generally high male factual response and a low personal

association response. However, affective direction lowered the technical approach responses of boys.

Female readers who were affectively directed responded more often in the categories of factual narration and of personal association, indicating very little difference between responses of boys and girls when affectively directed.

The nondirected group. -- Nondirected boys responded mainly in the categories of thematic interpretation and factual narration, showing frequencies akin to those of the cognitively-directed group. However, the nondirected group of students also responded with a high frequency in the category of personal association, which the cognitive group did not produce. In the technical approach category, nondirected boys responded almost as frequently as the cognitively-directed boys. Nondirected girls responded frequently in all categories except moral judgment.

The ranges of response for boys and girls who were nondirected were consistently more widespread and less concentrated than were those of the directed treatment groups.

Mean frequencies of response in each category for group, sex, and reading level

The responses of high- and low-level boys and girls are shown in Table 11 according to the frequency of response in each category for all three treatment groups. These responses will be discussed according to category frequency:

TABLE 11

MEAN FREQUENCIES OF RESPONSE FOR EACH TREATMENT GROUP: SEX BY READING LEVEL

Category	Sex	"BULLETIN" H.L.	"BULLETIN" L.L.	"RECUERDO" H.L.	"RECUERDO" L.L.	BOTH FORMS H.L.	BOTH FORMS L.L.
Personal							
(Cog.)	M	.6875	.5625	.8750	.8750	.7812	.7187
	F	2.8750	.8750	1.4375	.6875	2.1562	.7812
(Aff.)	M	2.6875	2.5000	1.0625	1.7500	1.8750	2.1250
	F	2.3125	1.1875	1.7500	1.2500	2.0312	1.2187
(N.D.)	M	1.7500	1.2500	.8750	.5625	1.3125	.9062
	F	2.5625	1.0625	1.6875	1.0625	2.1250	1.0625
Moral							
(Cog.)	M	.0625	0.0000	0.0000	0.0000	.0312	0.0000
	F	.7500	0.0000	.6250	0.0000	.6875	0.0000
(Aff.)	M	.1250	0.0000	0.0000	.1250	.0625	.0625
	F	.4375	0.0000	0.0000	0.0000	.2187	0.0000
(N.D.)	M	0.0000	.1875	.0625	.4375	.0312	.3125
	F	.0625	0.0000	.0625	.3750	.0625	.1875
Thematic							
(Cog.)	M	4.1875	1.5625	2.2500	.4375	3.2187	1.0000
	F	2.0625	2.1875	1.6250	.6250	1.8437	1.4062
(Aff.)	M	.6250	1.0000	1.4375	.5625	1.0312	.7812
	F	1.1875	1.2500	.6250	.8125	.9062	1.0312
(N.D.)	M	3.1875	1.0625	1.2500	.3750	2.2187	.7187
	F	2.2500	1.9375	1.9375	1.9375	2.0937	1.9375
Technical							
(Cog.)	M	2.1250	.6875	1.9375	1.4375	2.0312	1.0625
	F	1.1875	.8750	1.1875	1.1250	1.1875	1.0000
(Aff.)	M	.6875	.3125	1.0625	1.0625	.8750	.6875
	F	.4375	.4375	1.4375	.4375	.9375	.4375
(N.D.)	M	1.5000	.8125	.9375	.9375	1.2187	.8750
	F	1.3125	1.7500	1.1875	.0625	1.2500	.9062

TABLE 11 (cont'd)

Category	Sex	"BULLETIN" H.L.	"BULLETIN" L.L.	"RECUERDO" H.L.	"RECUERDO" L.L.	BOTH POEMS H.L.	BOTH POEMS L.L.
Factual							
(Cog.)	M	.4375	3.1875	3.6250	3.6250	2.0312	3.4062
	F	1.7500	2.2500	4.3750	3.7500	3.0625	3.0000
(Aff.)	M	1.5000	2.6250	2.9375	3.1875	2.2187	2.9062
	F	1.5000	1.8750	2.7500	3.1875	2.1250	2.5312
(N.D.)	M	.5625	3.3750	3.6250	5.1250	2.0937	4.2500
	F	1.5625	1.1875	4.0625	2.7500	2.8125	1.9687
TOTAL							
(Cog.)	M	7.5000	6.0000	8.6875	6.3750	8.0935	6.1874
	F	8.6250	6.1875	9.2500	6.1875	8.9374	6.1874
(Aff.)	M	5.6250	6.4375	6.5000	6.6875	6.0624	6.5624
	F	5.8750	4.7500	6.0000	5.6875	6.2186	5.2186
(N.D.)	M	7.0000	6.6875	6.7500	7.4375	6.8748	7.0624
	F	7.7500	5.9375	8.9375	6.1875	8.3437	6.0624

Personal association. -- The most frequent responses in the personal association category were made by the affectively-directed group. Reading level did not make much of a difference in that both high- and low-level readers who were affectively directed responded more often with personal associations than did any of the other two groups. The widest gap in personal association responses occurred between the low reading level boys who were cognitively directed (.71), and those who were affectively directed (2.12). When the affective method of

direction was used, there was a significant increase in the frequency of personal response in boys of low reading ability.

Both the affectively-directed and the nondirected girls of low reading ability responded with high mean frequencies in the category of personal association. High-level female readers also responded frequently in this category. Boys seemed to need more direction than girls in order to generate personal responses, since boys' responses varied more depending on the treatment group they were in. Boys had frequent personal responses when affectively directed, but not when cognitively directed.

Females in the nondirected treatment group had high frequencies in the personal association category. The only female group that did not respond as frequently in the personal association category as the other groups was the cognitively-directed female readers of low reading ability. Cognitively-directed males also responded least frequently in this category, whether they were of high or low reading levels. Male response in the personal association category was high in both the affectively-directed and the nondirected treatment groups. Cognitive direction of males with high reading ability seemed to decrease personal comments about the literature they read.

Moral judgment. -- The responses in this category were infrequent in all three treatment groups. The most frequent response in this category, however, was made by the nondirected group, specifically by males of low reading ability. Girls had the most frequent responses in moral judgments when they were cognitively directed. Squire also found that readers of low reading ability, both boys and girls, made the largest number of moral judgments.[19]

Thematic interpretation. -- The highest mean frequency for responses in this category was made by the cognitively-directed group, closely followed by the nondirected group. Male high-level readers who were cognitively directed responded with triple the frequency of any other treatment group in this category. Nondirected males also responded frequently in the category of thematic interpretation (2.2). The nondirected high reading level males responded least frequently in this category.

Girls of above-average reading ability responded most with interpretive statements when in the nondirected treatment group. Only a small number of responses were made in this category by the affectively-directed group. For both male and female readers of above-average reading ability, cognitive direction and nondirection achieved similar results in the category of thematic interpretation.

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[19]Squire, Responses of Adolescents, p. 134.

For male readers of below-average ability, the most frequent responses were made in the category of thematic interpretation by the cognitively-directed group. However, female readers of below-average reading ability responded most in this category when not directed. The affectively-directed group of female readers of below-average reading ability responded the least in this category.

Generally, it appears that cognitively-directed groups of both high and low reading ability will respond more frequently in cognitively-based categories of response than affectively-directed or nondirected groups. But it is interesting to note that the boys in this nondirected treatment group responded almost as frequently in this cognitively-based category, and that girls of both high and low reading ability made slightly better scores.

Technical approach. -- The most frequent responses in the cognitively-based category of technical approach were made by the male high-level readers who were either cognitively directed or nondirected. The only group in which male high-level readers responded poorly was that which was affectively directed (.87). Male readers of below-average ability were generally less articulate in this category in all treatment groups, but the cognitively-directed group had a higher mean frequency response than the affectively-directed male high-level readers. The method of direction

was an important factor in this category; cognitively-directed readers of both high and low ability achieved the highest total mean frequencies, the nondirected group was next highest, and the affectively-directed group was lowest.

Factual narration. -- The highest proportion of responses in the category of factual narration was made by low-level male readers who were nondirected. The second highest mean frequency recorded came from cognitively-directed males of below-average reading ability. As a high score in this category is generally considered undesirable, the treatment group with the lowest frequencies is preferred. The affective treatment seemed to decrease the frequency of narrative responses for male low-level readers.

Female low-level readers differed from the male low-level readers in that the least narrative response occurred in the nondirected treatment group. Also, nondirected female low-level readers made the most frequent responses in the category of thematic interpretation. A substantially higher number of narrative responses were made by cognitively-directed females. Since differences between mean scores are considered substantial only when they differ .35 or more, the frequency range of responses in the category of factual narration is not wide enough to evaluate differences between the three treatment groups.

Summary

The findings concerning mean frequency of response discussed in this chapter reveal that there were differences between the responses of boys and girls of differing reading ability when different directive methods were used. Affective direction resulted in a total response in the category of personal association which was almost double that of the other two groups, and lower narrative responses. Boys, in particular, gave substantially more responses in personal association when they were affectively directed than when cognitively directed.

The total response of the cognitively-directed group in the category of thematic interpretation was more than twice the mean frequency of the affectively-directed group; whereas, affective direction resulted in fewer moral judgments and more personal association responses. However, moral judgments in all three treatment groups were meager. Either the content of the poems did not lend itself to this type of statement, or the students' responses reflect the lack of emphasis on moral values in today's culture. It is possible that the focusing of attention on analytic aspects of the poems inhibited subjective responses.

The nondirected group had the most evenly distributed mean response frequencies in the categories. Responses were proportionately higher in all the categories in this group,

especially for low-level readers. There was also a substantial difference in frequency of responses between boys and girls in this treatment group. In the category of factual narration, low-level male readers responded with twice the frequency of low-level females.

Responses in the category of factual narration were high in all the groups. A closer analysis of the narrative responses showed that they were given in response to "Recuerdo" more frequently than to "Bulletin." One reason for this finding may be that "Recuerdo" is a ballad-like poem with high narrative content. Another reason for the high frequency in factual narration was noted during the pilot study, when all the students were responding to the poems without prior instructions. Many students expressed confusion about where to begin their discussion of the poem, and chose to rely on the factual material as the safest method of approach. Another reason for the frequency of narrative response may have been the literary genre, as most of the students said that they had had very little experience with poetry in the classroom. Thus, a lack of experience may also have resulted in the need to resort to retelling the "story."

Reading level differences resulted in significantly different responses in the category of technical approach between the affective and the cognitive group. High-level readers who were cognitively directed responded with twice

the frequency of affectively-directed high-level readers in the technical approach category, as well as with significantly higher mean frequencies than low-level readers in all the groups. Cognitively-directed high-level readers also responded significantly higher in the category of thematic interpretation than low-level readers in any of the other groups. Low-level readers generally responded more often to the poems in the category of factual narration. However, when low-level male readers were affectively directed, they responded in the category of personal association with triple the frequency of other low-level male readers who were cognitively directed. Nondirected low-level readers had more frequent responses in all the categories, regardless of sex.

The only interesting finding concerning differences in responses of boys and girls was that boys' responses varied more than girls in the treatment groups. Affective direction increased personal association responses of boys; whereas, cognitive direction resulted in significantly low mean responses in that category. Cognitive direction also resulted in a significantly higher mean frequency of response in moral judgments and thematic interpretation for boys in the cognitive group than in the affective group. The correlations of response among treatment groups and the interactions of the combined variables are discussed in the next section.

MULTIVARIATE AND UNIVARIATE ANALYSES OF RESPONSE FINDINGS

Tests of hypotheses

The examination of the differing mean frequencies in the categories for all three treatment groups substantiated the hypothesis that boys and girls of varying reading abilities would respond differently to the poems when differing preliminary instructions were given. Precisely how the responses in the categories correlated in each treatment group was explored next in order to determine whether two categories varied together in a positive or negative way. This information about correlations between categories completed all the aspects of the responses in terms of interactions of the variables.

Correlations of categories of response

The Pearson Product Moment Correlation Coefficient was calculated to determine the linear relationship between sets of variables taken two at a time. If the correlation coefficient was positive, this meant that the two categories were varying together in a positive fashion, i.e., responses in one category increased consistently with responses in another category. A negative correlation would indicate that as frequency of response increased in one category, frequency of responses would consistently decrease in another category. Thus high frequencies of one variable are related to low frequencies of a second variable, and low frequencies

in the first are related to high frequencies in the second. A zero or near zero correlation would indicate that the two variables do not vary in any systematic way, or that the relationship is non-linear. Because of conventional use, the .05 level was chosen as a basis for declaring a correlation coefficient as significant, and a correlation coefficient at the .01 level as highly significant.[20] Many of the correlations in this study are significant at the .01 level, some of them indicating a negative relationship. (A minus sign next to a correlation indicates a negative correlation in the following tables.)

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[20]Information about the Pearson Product Moment Correlation Coefficient and formulas for obtaining r at the .05 level of significance and .01 level of significance was secured from Introduction to Statistical Analysis, 3rd Ed., Wilfred J. Dixon and Frank Massey, Jr., Eds. (University of California: McGraw-Hill, 1969).

TABLE 12A

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "BULLETIN" FOR ALL THREE TREATMENT GROUPS (N=192)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	.3081**			
Thematic Interpretation	-.1898*	-.0185		
Technical Approach	.0543	-.1436	.2477**	
Factual Narration	-.2084**	-.1842	-.3805**	-.2124**

* Significant at .05 level, $r = \pm .146$[21]
** Significant at .01 level, $r = \pm .194$

As shown in Table 12A, there is a highly significant correlation between personal association and moral judgment in the responses to "Bulletin." When factual narration responses were frequent, personal association and thematic interpretation were significantly infrequent, and vice versa. This correlation does not exist at any significant level for the responses to "Recuerdo" shown in Table 12B.

[21] Ibid., p. 569.

TABLE 12B

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "RECUERDO" FOR ALL THREE TREATMENT GROUPS (N=192)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	-.0811			
Thematic Interpretation	.0073	-.0603		
Technical Approach	.1885*	-.1423	.0897	
Factual Narration	-.2494**	.2471**	-.3300**	-.1705*

* Significant at .05 level, r = ± .146
** Significant at .01 level, r = ± .194

The two poems differed in technical approach correlations as well. Technical approach correlated with thematic interpretation at a high level of significance in response to "Bulletin"; but for "Recuerdo," technical approach correlated significantly only with personal association.

Correlations which were similar in the categories of response to both poems were that factual narration had a significant negative correlation with personal association, thematic interpretation and technical approach. Moral judgment correlated negatively with technical approach in both

the categories of response correlation tables at a level of significance which barely reached the .05 level of significance. This last finding, together with the positive correlation of personal association and technical approach in the responses to both poems, agrees with Squire's finding that personal involvement leads to technical analysis of literary works.[22] Some differing correlations were reported in each individual treatment group. Tables 13A and 13B demonstrate that the cognitive treatment group had a positive correlation in response to "Bulletin" and "Recuerdo" between the categories of thematic interpretation and technical approach at the significance level of .05.

TABLE 13A

CORRELATIONS AMONG RESPONSE CATEGORIES FOR THE COGNITIVELY-DIRECTED GROUP TO "BULLETIN" (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	.5969**			
Thematic Interpretation	-.0654	-.1243		
Technical Approach	-.0503	-.1763	.2957*	
Factual Narration	-.1591	-.1668	-.5587**	-.3282**

* Significant at the .05 level, r = ± .250
** Significant at the .01 level, r = ± .325

[22] Squire, Responses of Adolescents, p. 167.

TABLE 13B

CORRELATIONS AMONG RESPONSE CATEGORIES FOR THE COGNITIVELY-DIRECTED GROUP TO "RECUERDO" (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	.1202			
Thematic Interpretation	.0350	.0311		
Technical Approach	-.0099	-.2107	.3406**	
Factual Narration	-.0559	.2525*	-.2076	-.2993*

* Significant at the .05 level, r = ± .250
** Significant at the .01 level, r = ± .325

The responses of the cognitive group to both poems were similar in having negative correlations between technical approach and moral judgment; factual narration and personal association; factual narration and thematic interpretation; and factual narration and technical approach. The negative correlation to both poems for the cognitive group's responses was significant at the .05 level in the categories of factual narration and technical approach.

Two differing sets of correlations were given by the cognitive group in response to each poem separately. In response to "Bulletin" there was a highly significant (.01) correlation between moral judgment and personal association, whereas the correlation of these categories was not at all significant in response to "Recuerdo." Moral judgment correlated positively with factual narration at the .05 level of significance in the responses to "Recuerdo," but to "Bulletin," there was a negative correlation.

The affectively-directed group gave thematic interpretation-technical approach response correlations opposite to those reported by the cognitive group. Tables 14A and 14B show that there is a negative correlation between thematic interpretation and technical approach when students are affectively directed, which is significant at the .05 level in the response correlation to "Bulletin."

TABLE 14A

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "BULLETIN" FOR THE AFFECTIVELY-DIRECTED GROUP (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	.1633			
Thematic Interpretation	-.3352**	.1390		
Technical Approach	.2172	-.0672	-.2702*	
Factual Narration	-.1644	-.3994**	-.1569	-.1763

* Significant at .05 level, r = ± .250
** Significant at .01 level, r = ± .325

TABLE 14B

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "RECUERDO" FOR THE AFFECTIVELY-DIRECTED GROUP (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	-.1193			
Thematic Interpretation	-.1193	.0268		
Technical Approach	.3306**	-.0022	-.0899	
Factual Narration	-.3299**	.1725	-.4640**	-.2132

* Significant at .05 level, r = ± .250
** Significant at .01 level, r = ± .325

Response correlations to both poems by affectively-directed students were similar in many cases. Personal association correlated positively with technical approach, particularly significant in response to "Recuerdo." A negative correlation was shown between personal association and thematic interpretation and between personal association and factual narration, which were highly significant in the response correlations to "Recuerdo." And factual narration also correlated negatively with thematic interpretation, at a significant level of .05 in response to "Bulletin."

The only significantly different correlation occurred between the responses to "Bulletin" and to "Recuerdo" in the categories of moral judgment and factual narration. Affectively-directed students responded with a highly significant negative correlation (.01) to "Bulletin" in moral judgment and factual narration categories, but to "Recuerdo" there was a positive correlation between moral judgment and factual narration.

Response correlations to both poems between personal response and factual narration correlated negatively in the nondirected group, as shown in Tables 15A and 15B, at higher than the .05 level of significance. There was a high correlation between personal association and technical response for the nondirected group. This coincided with Squire's finding in his study of free responses to the short story in which the subjects who responded with personal associations also made frequent technical analyses.[23]

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[23] Ibid., p. 167.

TABLE 15A

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "BULLETIN" FOR THE NONDIRECTED GROUP (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	.1478			
Thematic Interpretation	-.0430	-.0147		
Technical Approach	.2674*	-.1919	.1489	
Factual Narration	-.3283**	-.0466	-.3236*	-.1178

* Significant at .05 level, r = ± .250
** Significant at .01 level, r = ± .325

TABLE 15B

CORRELATIONS AMONG CATEGORIES OF RESPONSE TO "RECUERDO" FOR THE NONDIRECTED GROUP (N=64)

Category	Personal Association	Moral Judgment	Thematic Interpretation	Technical Approach
Moral Judgment	-.2532*			
Thematic Interpretation	.1568	-.2741*		
Technical Approach	.3158*	-.1244	-.0598	
Factual Narration	-.3195*	.2178*	-.4844**	-.0490

* Significant at .05 level, r = ± .250
** Significant at .01 level, r = ± .325

Moral judgment correlated negatively with thematic interpretation in the responses to both poems by the nondirected group, with a correlation significant at the .05 level for "Recuerdo." A significant negative correlation at better than the .05 level was shown between the categories of factual narration and thematic interpretation.

Response correlations for each poem taken separately in the nondirected group differed mainly in the category of moral judgment. Moral judgment correlated negatively with personal association at the .05 level of significance in response to "Recuerdo," but correlated positively in response to "Bulletin." Moral judgment correlated positively with factual narration in response to "Recuerdo" but negatively in response to "Bulletin."

Summary of correlation findings

Some correlations among the categories of response were consistent for all three treatment groups. The category of factual narration correlated negatively with personal association, technical approach, and thematic interpretation. Response correlations were negative between the categories of moral judgment and factual narration for "Bulletin" but positive for "Recuerdo." A significant positive correlation was evident in both the cognitive and nondirected groups between the technical approach and personal association categories.

Differences among the groups were shown in the response correlations between moral judgment and thematic interpretation. In both the cognitive and nondirected groups, moral judgments were correlated negatively (infrequent when thematic interpretations were frequent), but in the affectively-directed group there was a positive correlation between these two categories. The correlation between the response categories of thematic interpretation and thematic analysis was different in each of the treatment groups. Thematic interpretation correlated positively with technical approach when students were cognitively directed, negatively when they were affectively directed, and when nondirected, the correlations were positive in response to "Bulletin," and negative in response to "Recuerdo."

These differing correlations reinforce the idea that different preliminary instructions alter the type of response. The predictability of the types of response correlations obtained when treatment group and the other variables are combined is discussed in the next section.

Multivariate and univariate tests of hypotheses

Correlations between the categories of response taken together and individually tended to be statistically significant, and negative, indicating an inverse relationship between sets of categories. Because the hypotheses concern

differences in number and dominance within categories for each treatment group, a multivariate analysis of variance was made for each poem, and for the total responses to both poems. The differences tested were those between treatment groups, boys and girls, and high- and low-level readers and their interactions. The multivariate tests were supplemented by univariate F's so that the significant and insignificant effects could be further broken down as a function of each of the dependent variables, the categories of response. The number of responses in a particular category is considered a partial function of the total number of responses to a poem.

The relationship of independent and dependent variables in the responses to the poems is analyzed in this section. When the findings concern treatment group alone, they will be referred to as a main effect; when the findings concern treatment group in combination with the poems, sex, or reading level, they will be referred to as an interaction effect. An interaction effect is defined as one attributable to the combination of variables above and beyond that which can be predicted from the variables considered singly.[24] This permits the experimenter to evaluate the combined effect of two or more experimental variables when used simultaneously.

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[24]B. J. Winer, Statistical Principles in Experimental Design (New York: McGraw-Hill, 1962), p. 140.

Multivariate analysis of variance findings to both poems

The number and dominance within the categories of response were found to differ significantly for both poems taken together and for each poem separately. Table 16 shows that there is a significant difference in response to both poems when all five dependent variables are considered, except for poems and sex interaction.

TABLE 16

MULTIVARIATE ANALYSIS OF VARIANCE: BOTH POEMS
2x2x2x3 SOURCE TABLE WITH FIVE DEPENDENT VARIABLES

Source	DF	Hotelling Trace	Chi Square	P
Poems	5	.28516	105.22242	.0001
Sex	5	.03518	12.98241	.0239
Reading Level	5	.15309	56.49087	.0001
Treatment Group	10	.22490	82.98885	.0001
Poems x Sex	5	.01295	4.77786	.5547
Poem x Reading Level	5	.05742	21.18768	.0011
Poem x Treatment	10	.08645	31.89929	.0007
Sex x Reading Level	5	.15404	56.84256	.0001
Sex x Treatment	10	.09949	36.71032	.0002
Reading x Treatment	10	.14590	53.83849	.0001

When both poems were considered together in the 2x2x2x3 multivariate analysis of variance, the main effect of treatment yielded a Hotelling's trace of .22490.[25] The associated chi-square was 82.98885 (DF=10), significant at the .0001 level. In the 2x2x3 multivariate analysis of variance, analyses computed on differences between responses of the treatment groups were obtained at the .0001 level.

Tables 17 and 18 show the main effect and interaction differences of response to "Bulletin" and to "Recuerdo," individually.

TABLE 17

MULTIVARIATE ANALYSIS OF VARIANCE: "BULLETIN"
2x2x2 SOURCE TABLE WITH FIVE DEPENDENT VARIABLES

Source	DF	Hotelling Trace	Chi-Square	P
Sex	5	.04245	7.72622	.1720
Reading Level	5	.27575	50.18563	.0001
Treatment Group	10	.38186	69.49925	.0001
Sex x Reading Level	5	.31426	57.19580	.0001
Sex x Treatment	10	.17995	31.84084	.0007
Reading x Treatment	10	.17268	31.42785	.0008

[25] Grizzle and Starmer, op. cit., p. 198.

Treatment group differences

In response to "Bulletin," there was a difference in treatment groups, poems, and reading level. Sex differences were not significantly different when considered alone, but when they were combined with treatment or reading level, there were significant interactions.

In response to "Recuerdo," all treatment groups differed, students of different reading abilities differed, and boys differed from girls at a .05 level of significance or better.

TABLE 18

MULTIVARIATE ANALYSIS OF VARIANCE: "RECUERDO"
2x2x5 SOURCE TABLE WITH FIVE DEPENDENT VARIABLES

Source	DF	Hotelling Trace	Chi-Square	P
Sex	5	.05978	10.87941	.0540
Reading Level	5	.13849	25.20599	.0003
Treatment	10	.21720	39.53039	.0001
Sex x Reading Level	5	.11049	20.10953	.0016
Sex x Treatment	10	.12752	23.20824	.0107
Reading x Treatment	10	.19981	36.36485	.0002

Figure 1A shows that the cognitive and nondirected groups responded more often to "Bulletin" in the category of thematic interpretation, and the affectively-directed group responded more often in the category of personal association. All three treatment groups differed in their response to "Recuerdo" at the significance level of .0001. The ways in which the three treatment groups differed in their responses can most easily be seen in Figure 1B.

All the treatment groups differed in frequency of response to "Recuerdo" in each of the categories, except for factual narration. The greatest number of responses were made in the factual narration category by all three treatment groups.

In the technical approach category, responses were most frequent when students were cognitively directed; and in the personal association category, responses were most frequent when students were affectively directed.

Univariate analysis of category findings

Univariate F values and their associated probabilities were computed for each of the five categories of response for both poems considered together and individually. For the 2x2x3 analysis of variance, shown in Table 18, significant differences were found for the treatment groups in their response frequencies in the categories of personal association,

FIGURE 1A

RESPONSE FREQUENCY OF THE
THREE TREATMENT GROUPS TO "BULLETIN"

Cg = Cognitive group

Af = Affective group

Un = Unstructured group

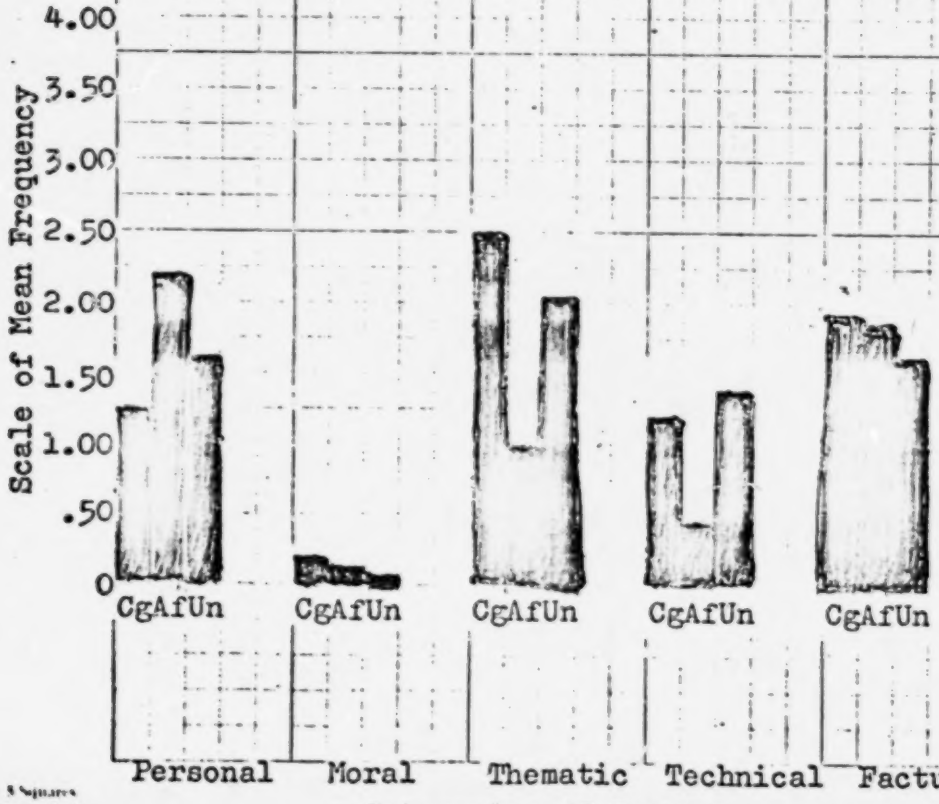


FIGURE 1B

RESPONSE FREQUENCY OF ALL
THREE TREATMENT GROUPS TO "RECUERDO"

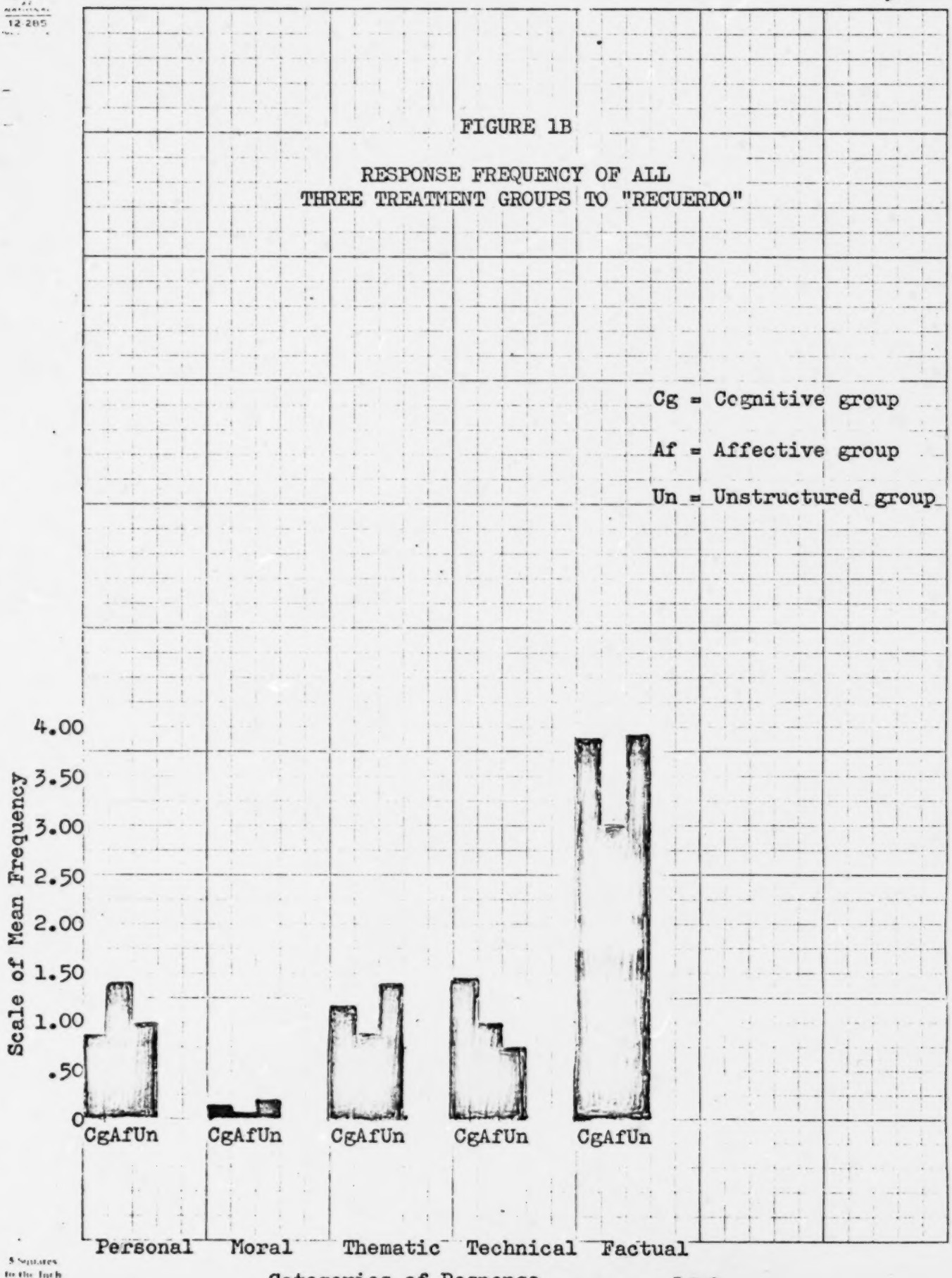


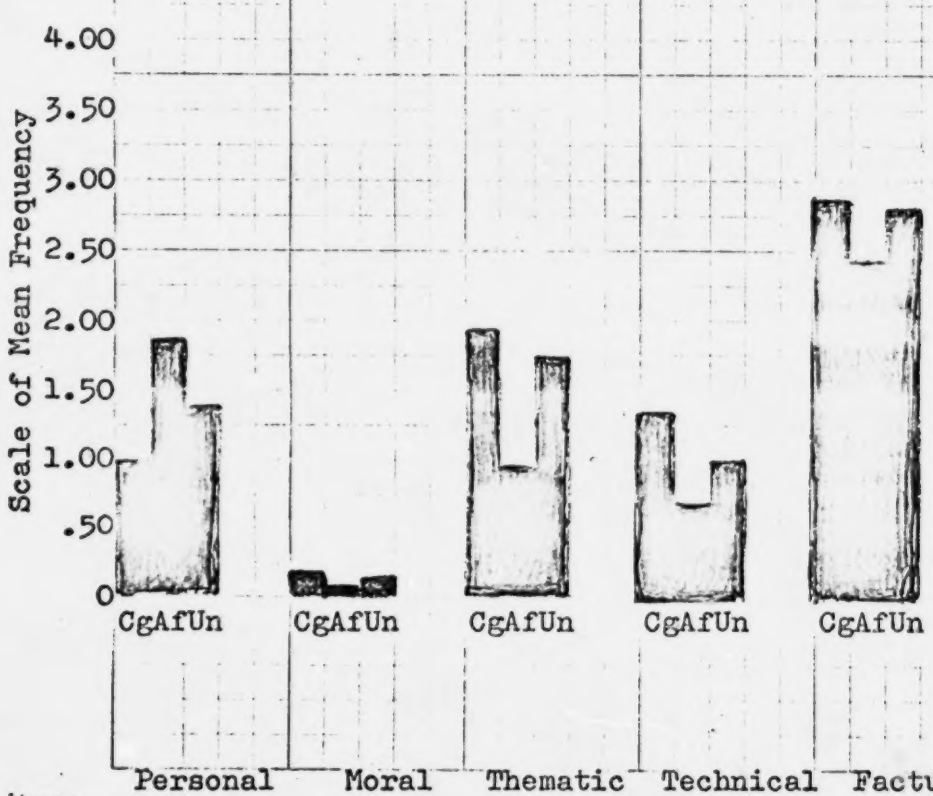
FIGURE 1C

RESPONSE FREQUENCY OF ALL
THREE TREATMENT GROUPS TO BOTH POEMS

Cg = Cognitive group

Af = Affective group

Un = Unstructured group



thematic interpretation, and technical approach, significant at the .001 level or beyond.

When poems were considered individually, as shown in Table 19, the treatment groups were found to differ significantly in the categories of personal association, thematic interpretation, and technical approach, when responding to "Bulletin." In response to "Recuerdo," the treatment groups were found to differ significantly in the categories of moral judgment, factual narration, and also technical approach (with the categories of personal association and thematic interpretation yielding F's with probability levels between .05 and .10).

TABLE 19

UNIVARIATE F VALUES AND THEIR PROBABILITIES FOR
2x2x2x3 ANALYSIS OF VARIANCE FOR CATEGORIES OF RESPONSE

Source	DF	Personal	Moral	Thematic	Technical	Factual
Poems	1	13.3721 .0006	.0166 .8930	24.0041 .0001	.2005 .6592	91.7874 .0001
Sex	1	3.5406 .0573	7.3140 .0072	.0807 .7736	1.8046 .1765	1.6174 .2014
Reading Level	1	15.5300 .0003	4.7931 .0274	25.4158 .0001	10.8725 .0015	11.3104 .0012
Treatment Group	2	7.9043 .0007	1.8575 .1553	15.7720 .0001	7.0246 .0014	2.0039 .1340
Poems x Sex	1	.0618 .7994	.8127 .6288	1.2907 .2554	1.3937 .2367	.0200 .8826
Poems x Reading	1	5.0027 .0243	8.7735 .0036	.0050 .9417	.0414 .8332	9.8408 .0022
Poems x Treatment	2	.8029 .5474	4.4448 .0123	4.7683 .0091	6.4148 .0022	3.0694 .0462
Sex x Reading	1	11.8596 .0010	18.0611 .0001	15.8111 .0002	.3729 .5491	18.2111 .0001
Sex x Treatment	2	5.1363 .0066	7.7618 .0008	4.1229 .0166	1.2876 .2763	2.9352 .0528
Reading x Treatment	2	1.0247 .3611	16.1870 .0001	6.2934 .0025	.3729 .6946	.0391 .9619

Responses were different in the categories partly because the two poems had differing forms and content matter, and these factors seemed to affect the categories of response

differently. "Bulletin" had a more obscure "story" with a public death as its theme, irregular rhythm, and no rhyme. Consequently, the responses to "Bulletin" differed significantly among the treatment groups in the category of thematic interpretation, whereas responses to "Recuerdo," which had a simple narrative, did not. The responses to "Recuerdo" differed significantly in the category of moral judgment among the treatment groups, with girls responding more than boys in that category.

TABLE 20

UNIVARIATE F VALUES AND THEIR PROBABILITIES FOR 2x2x3 ANALYSIS OF VARIANCE FOR CATEGORIES OF RESPONSE TO "BULLETIN"

Source	DF	Personal	Moral	Thematic	Technical	Factual
Sex	1	1.1574 .2832	6.7689 .0098	.3075 .5868	.0149 .8987	1.2767 .2588
Reading Level	1	16.5600 .0002	13.8140 .0005	11.0689 .0014	5.3784 .0203	27.0158 .0001
Treatments	2	5.7388 .0042	2.1066 .1224	15.5336 .0001	10.2502 .0002	.4605 .6724
Sex x Reading	1	8.1411 .0051	13.8140 .0005	9.8732 .0024	6.5702 .0108	20.0213 .0001
Sex x Treatment	2	7.3928 .0012	4.3860 .0136	2.2356 .1077	1.6239 .1981	1.0194 .3642
Reading x Treatment	2	.3216 .7302	6.2509 .0028	4.6184 .0110	1.9815 .1387	1.2032 .3023

When sex was considered as a main effect, responses to "Bulletin" did not differ significantly. When treatment group was considered as a sole variable, differences in response in thematic interpretation were significant. When the interaction of sex and interpretation were considered together with treatment group, responses were not significantly different. The same was true of the personal association and technical approach categories. Treatment group responses differed more in the categories when treatment group was isolated than when combined with reading level or sex.

Table 21 illustrates the differences in frequency of responses to "Recuerdo" in the five categories.

TABLE 21

UNIVARIATE F VALUES AND THEIR PROBABILITIES FOR 2x2x3 ANALYSIS OF VARIANCE IN CATEGORIES OF RESPONSE TO "RECUERDO"

Source	DF	Personal	Moral	Thematic	Technical	Factual
Sex	1	2.7484 .0951	1.5575 .2110	1.2872 .2574	2.9760 .0823	.5253 .5235
Reading Level	1	1.7590 .1831	.2861 .6001	15.7312 .0003	5.7260 .0166	.0210 .8797
Treatment	2	2.5377 .0799	4.1002 .0177	2.8027 .0615	4.0352 .0189	3.9098 .0212
Sex x Reading	1	3.9577 .0453	5.3716 .0203	6.2154 .0130	2.2576 .1307	3.5513 .0578
Sex x Treatment	2	.8520 .5685	4.2274 .0158	6.2250 .0028	.3933 .6811	2.0344 .1315
Reading x Treatment	2	.8520 .5685	10.5844 .0002	3.4127 .0340	.2075 .8149	.4426 .6490

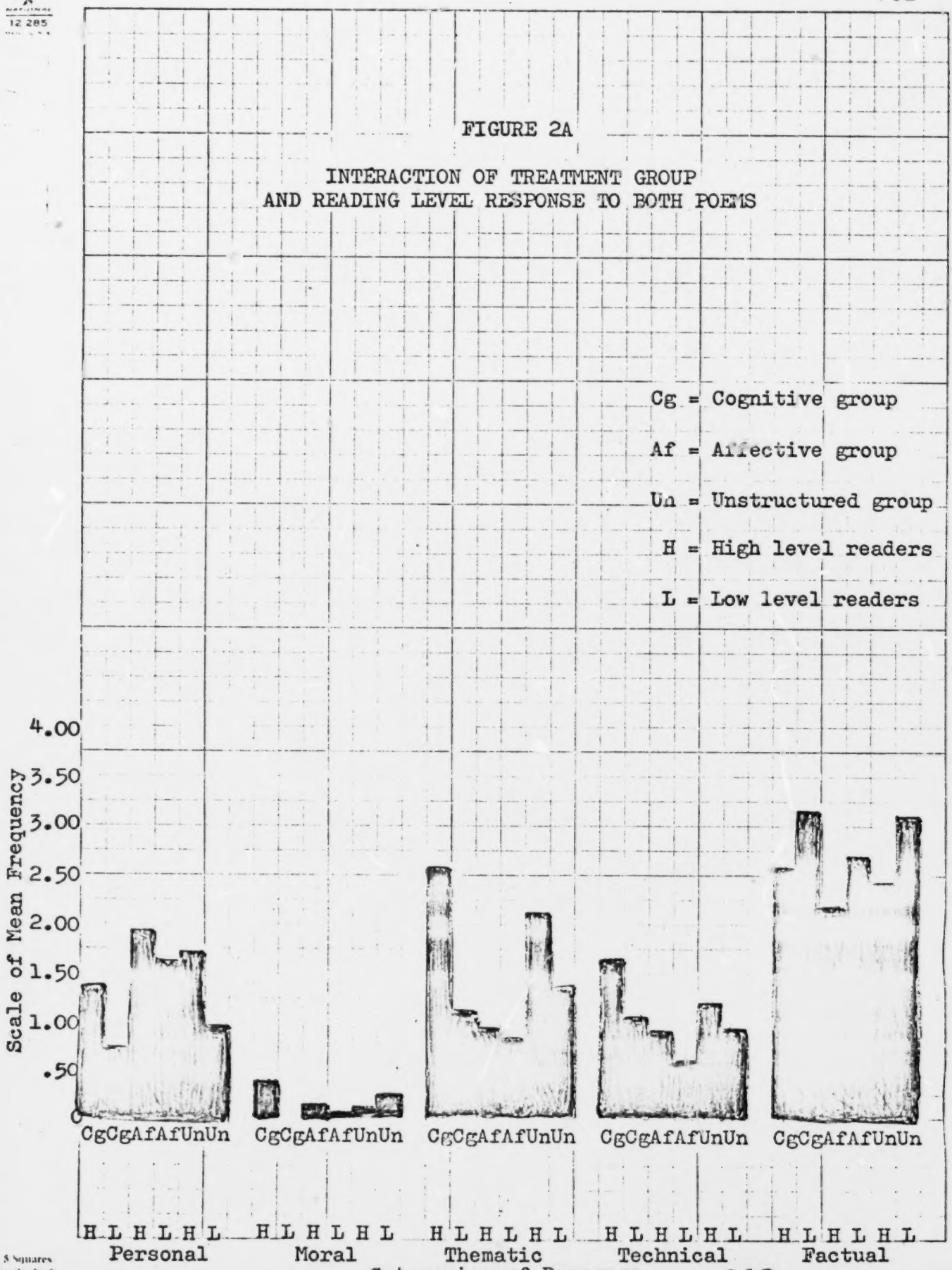
Generally, the responses to "Recuerdo" differed significantly in all treatment groups in three of the categories: moral judgment, technical approach, and factual narration. Responses to "Bulletin" alone were not significantly different in the category of factual narration when either treatment group or sex were considered independently. When responses to both poems are considered, however, the results in the category of factual narration are significant at the .05 level.

It is evident from the univariate tables that students' responses differ in the categories when the type of instruction, subject matter, or poetic form are changed rather than when the variables of sex and reading ability are considered. There were no significant differences shown in the response categories between boys and girls. The only significant difference in the responses due to reading level occurred in the category of thematic interpretation with cognitively-directed high-level readers responding twice as often as cognitively-directed low-level readers. (See Figure 2A.)

The responses differed significantly in the category of moral judgment when treatment group was considered an isolated variable, with the affective group highest, and when treatment group was combined with other variables. The interaction of sex and reading level also resulted in significant differences in this category, but showed no

FIGURE 2A

INTERACTION OF TREATMENT GROUP
AND READING LEVEL RESPONSE TO BOTH POEMS



5 Squares to the Inch

FIGURE 2B

INTERACTION OF TREATMENT GROUP
AND READING LEVEL RESPONSE TO "BULLETIN"

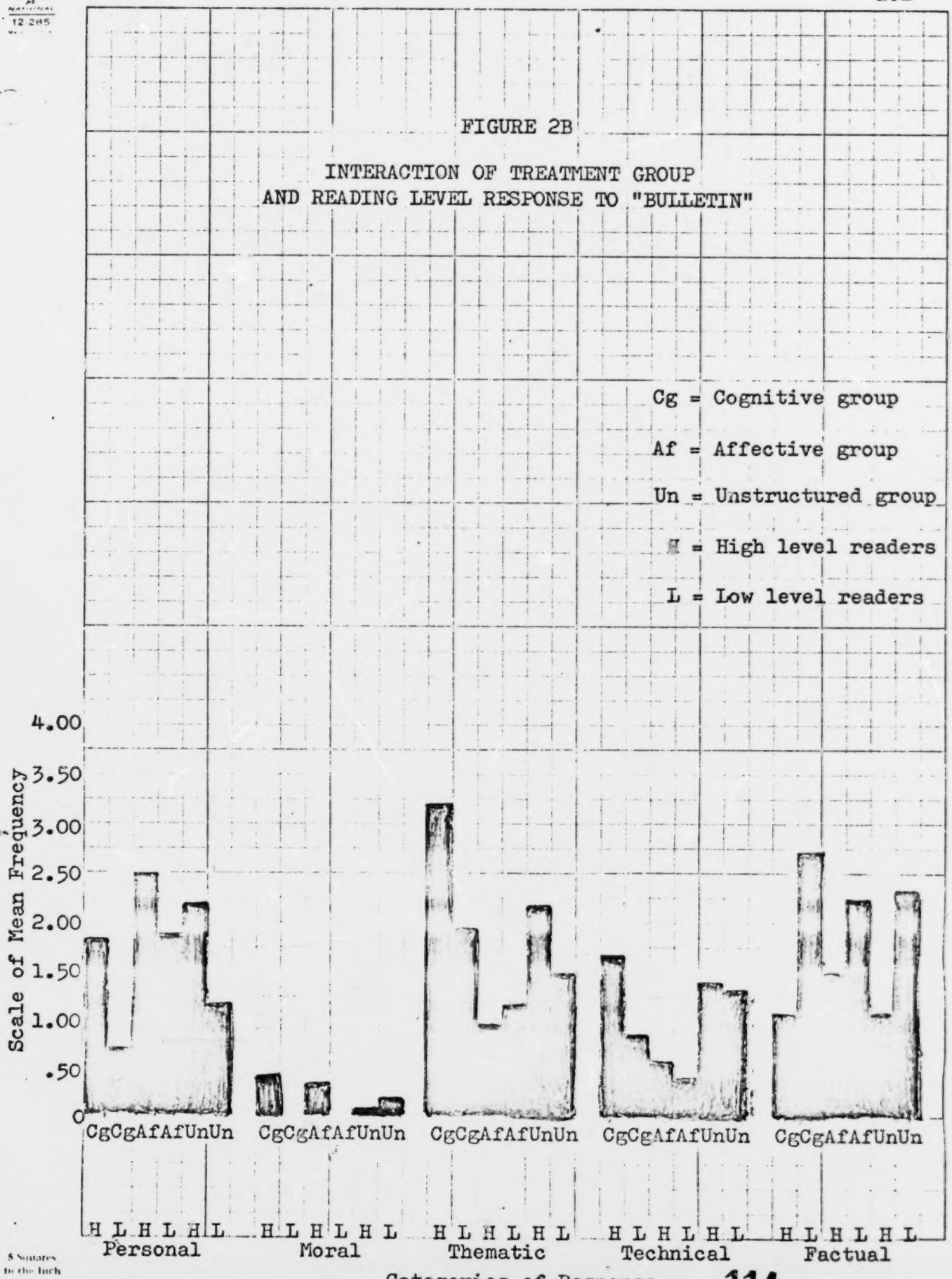
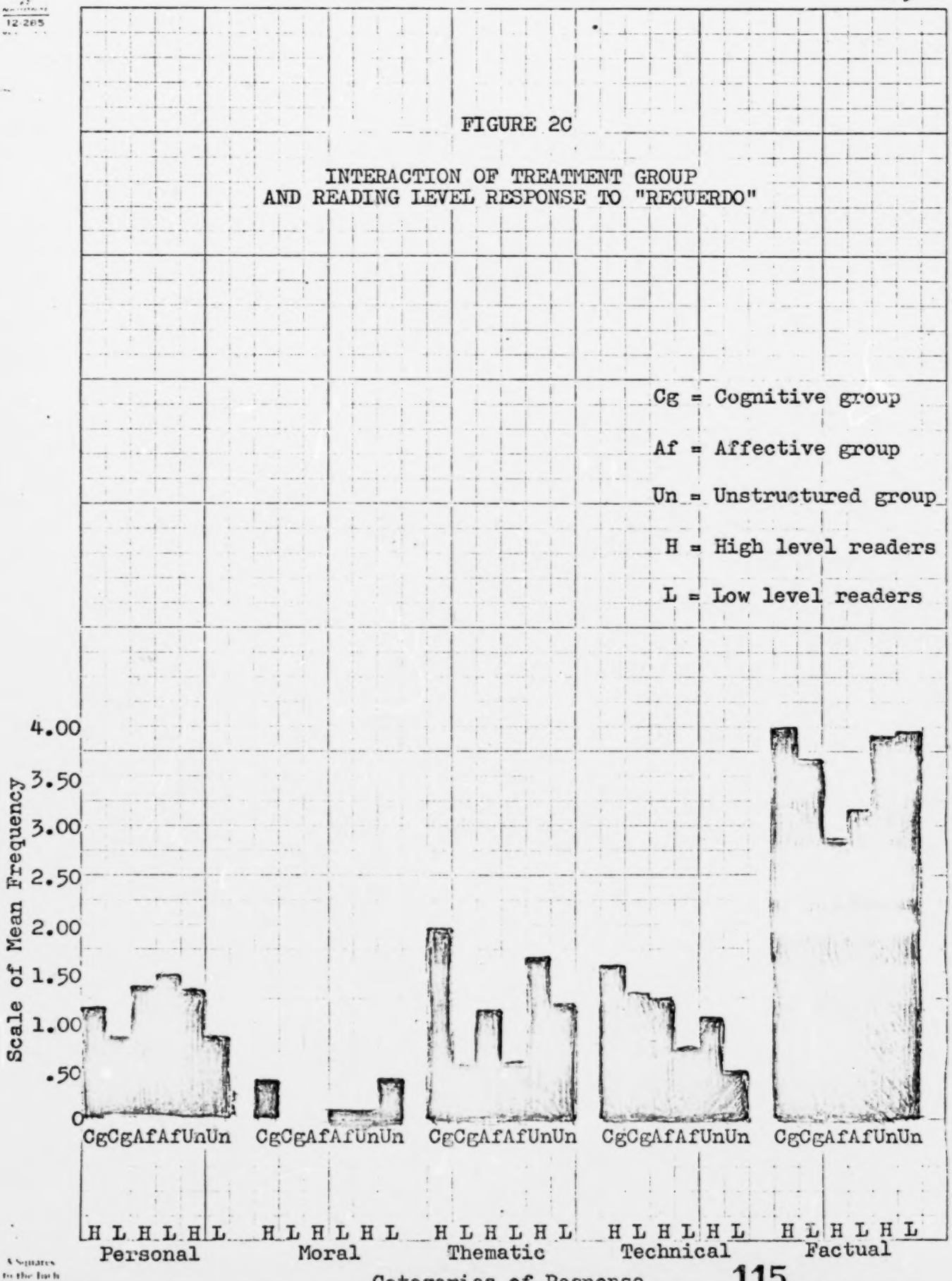


FIGURE 2C

INTERACTION OF TREATMENT GROUP
AND READING LEVEL RESPONSE TO "RECUERDO"



significant differences when each variable was considered separately. Moral judgments were substantially higher in response to "Recuerdo" than to "Bulletin."

Interaction of treatment group and reading level

The highest level of significance (.0002) in frequency difference in the categories occurred when treatment group and reading level interaction response was analyzed for both poems taken together and individually. When response to both poems was considered, treatment group and reading level interaction yielded differences among the five categories which were significant at the .0001 level. When each poem was considered separately, the responses to treatment group and reading level interaction yielded differences among the categories which were significant at better than the .001 level.

To explore treatment group-reading level interaction for each category, univariate F values and their associated levels of probability were computed for each of the categories of response. The total response to both poems taken together and individually showed significant reading level-treatment group interactions for the categories of moral judgment and thematic interpretation. For reading level alone, significant differences were found for each of the categories in the responses to "Bulletin," and for the thematic interpretation and technical approach categories in the responses to "Recuerdo."

When reading level and treatment group were combined, differences in category response frequency were evident in each treatment group. High-level readers who were affectively directed responded most often with personal associations; high-level readers who were cognitively directed responded most often with thematic interpretations; and nondirected high-level readers responded more often with factual narrations.

Low-level readers in the cognitively-directed group, the affectively-directed group, and the nondirected group, all responded most in the category of factual narration. Since the response frequencies to both poems are heavily weighted with factual narrations because of "Recuerdo," a clearer picture of the interaction between reading level and treatment group emerges when the responses to "Bulletin" are considered independently. (See Figure 2B.)

As shown in Figure 2B, the responses of high-level readers in the nondirected treatment group to "Bulletin" were in the category of factual narration much less often than the responses of high-level readers in the other two treatment groups. Responses in the category of thematic interpretation were almost as frequent for the nondirected group as they were for the cognitive group. Responses in the category of personal association for the nondirected group were almost as frequent as the responses in that category for the affective group. This finding is important

because the high frequency in personal association and thematic interpretation for high-level readers in the non-directed group was not influenced by preliminary statements as it was in the affective and cognitive groups, respectively. Since nondirected high-level readers also responded least frequently to the poems in the category of factual narration, and an infrequent response in this category tends to correlate with frequent responses in personal association, thematic interpretation, and technical approach, it is apparent that the nondirected method of treatment increased responses in three categories for high-level readers.

As shown by Figures 3A, 3B and 3C, the most frequent response for low-level readers in any treatment group occurs in the category of factual narration, especially to "Recuerdo." It is noticeable, however, that in response to "Bulletin," when low-level readers are affectively directed, their personal association response frequency rises in direct proportion to the decreased frequency of responses in factual narration.

Sex and reading level interaction

When differing combinations of sex and reading level were analyzed, significant differences were found between girls' and boys' responses to both poems considered together, in the cognitive and nondirected treatment groups, but not in the affective group. Boys tended to make few personal

associations, except for the affectively-directed boys, whose responses equalled the girls' in that category.

TABLE A

MULTIVARIATE ANALYSIS OF VARIANCE BY TREATMENT GROUP TO BOTH POEMS

Source	DF	Hotelling Trace	Chi-Square	P
Cognitively-Directed Group				
Poems	5	.37194	45.00414	.0001
Sex	5	.20360	24.63532	.0004
Reading Level	5	.45831	55.45583	.0001
Poems x Sex	5	.04927	5.96193	.3101
Poems x Reading	5	.09891	11.96828	.0355
Sex x Reading	5	.24644	29.81910	.0001
Affectively-Directed Group				
Poems	5	.34854	41.82440	.0001
Sex	5	.03934	4.72037	.5473
Reading Level	5	.07868	9.44203	.0928
Poems x Sex	5	.07268	8.72165	.1208
Poems x Reading	5	.12297	14.75650	.0119
Sex x Reading	5	.07528	9.03408	.1079
Nondirected Group				
Poems	5	.40488	48.99106	.0001
Sex	5	.09599	11.61472	.0407
Reading Level	5	.23856	28.86571	.0001
Poems x Sex	5	.08773	10.61548	.0597
Poems x Reading	5	.09632	11.65485	.0400
Sex x Reading	5	.24982	30.22838	.0001

Figure 3A below shows the differences between the responses of boys and girls in all three treatment groups to both poems. Boys responded slightly more than girls in three different groups, with each group responding most in different categories, as diagrammed in Figure 3A.

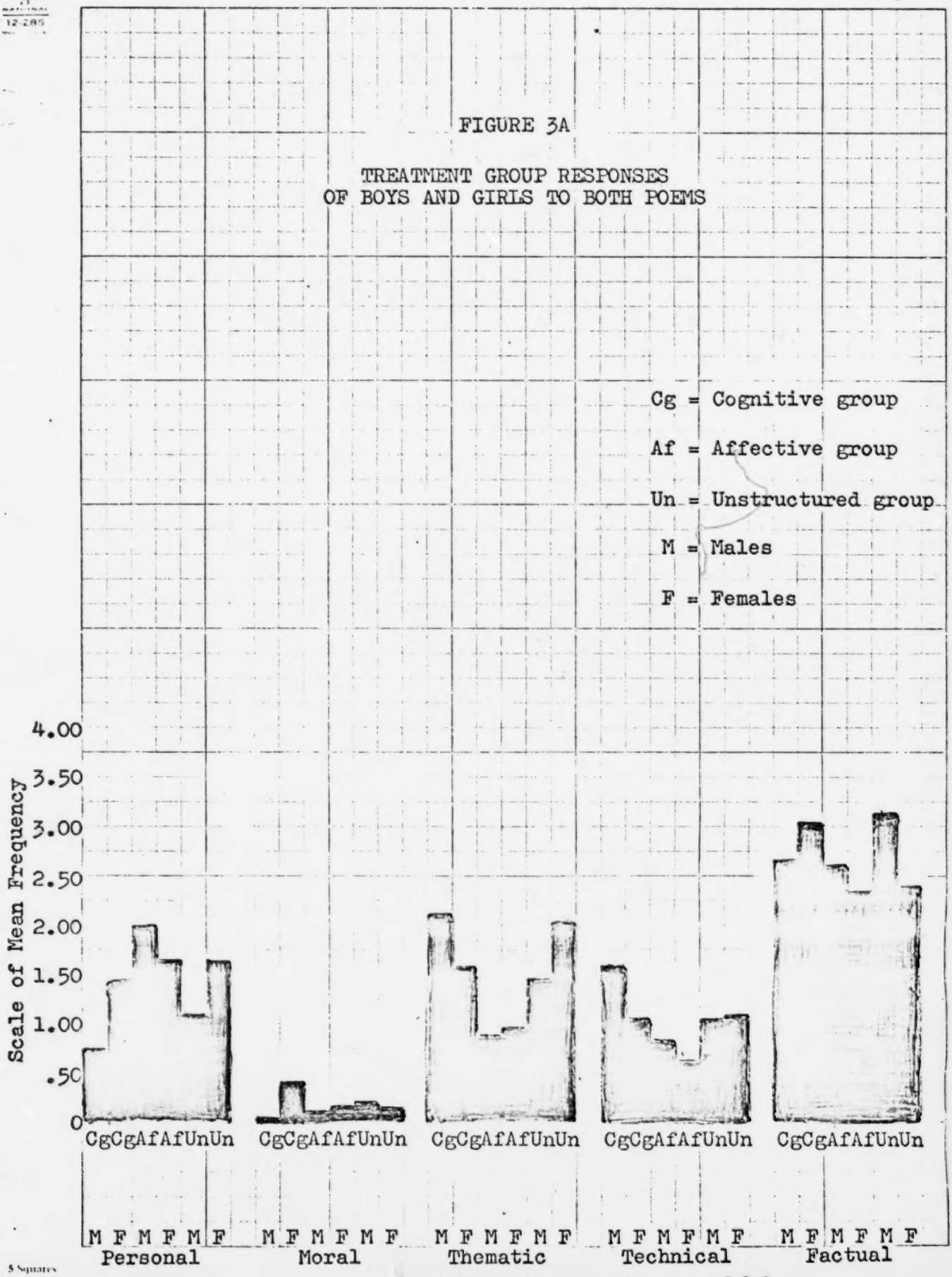
It is apparent that girls responded more to both poems in the categories of thematic interpretation and technical approach when in the nondirected group. Nondirected and cognitively-directed boys also had the highest frequency of responses in thematic interpretation and technical approach. In the category of personal association, affectively-directed boys and girls responded more often. In the category of moral judgment and factual narration, cognitively-directed girls made the most responses.

Responses of boys and girls to each poem

As illustrated in Figures 3B and 3C, the responses of boys and girls to each poem differed more in category frequency when prior direction was given than when nondirected. Boys who were affectively directed responded more often to "Bulletin" in the category of personal association; boys who were cognitively directed responded more often in the category of thematic interpretation. Girls who were cognitively directed responded to "Bulletin" with a high frequency in all categories but technical approach;

FIGURE 3A

TREATMENT GROUP RESPONSES
OF BOYS AND GIRLS TO BOTH POEMS



5 Squares to the Inch

FIGURE 3B

TREATMENT GROUP RESPONSES
OF BOYS AND GIRLS TO "BULLETIN"

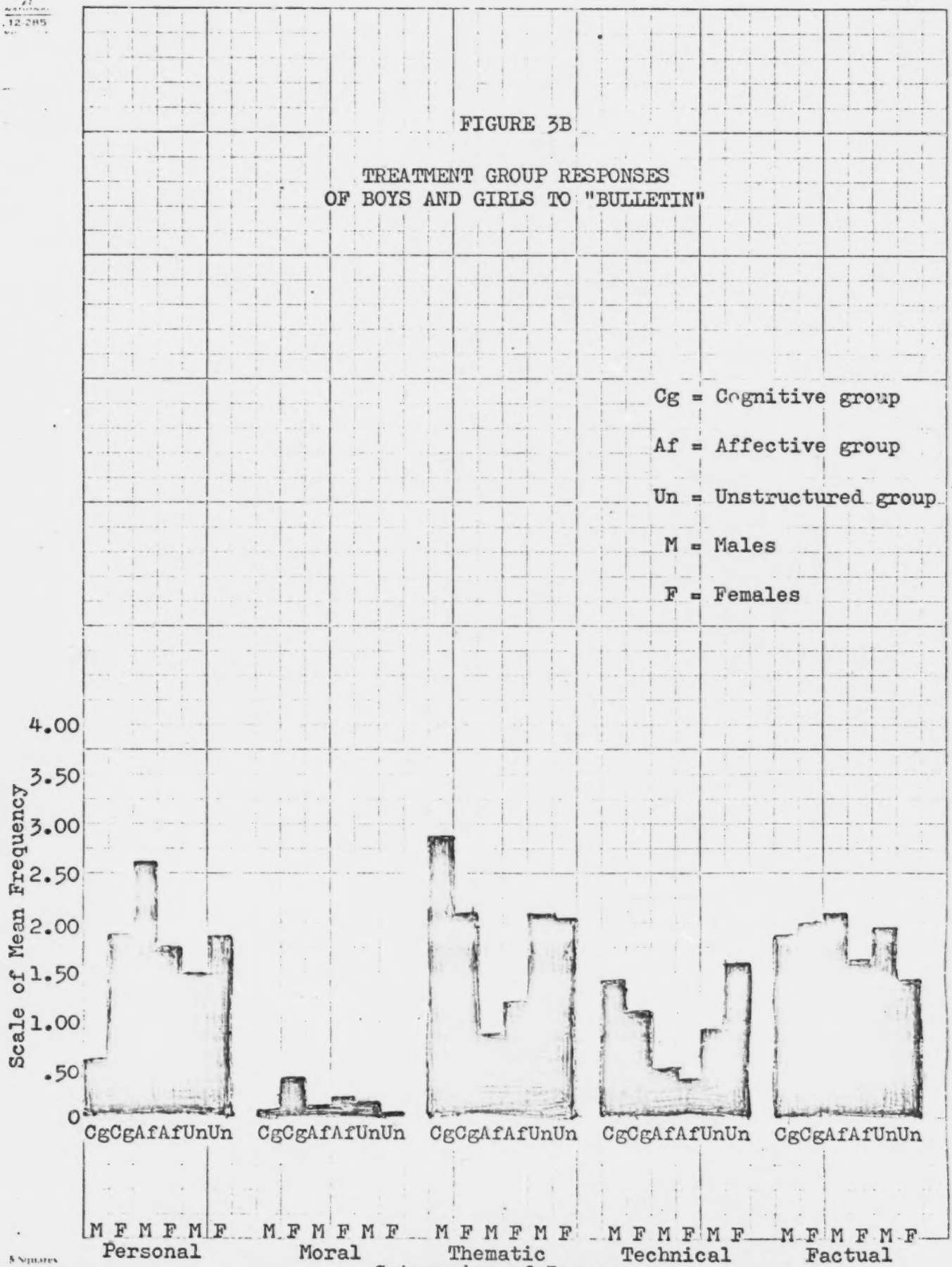
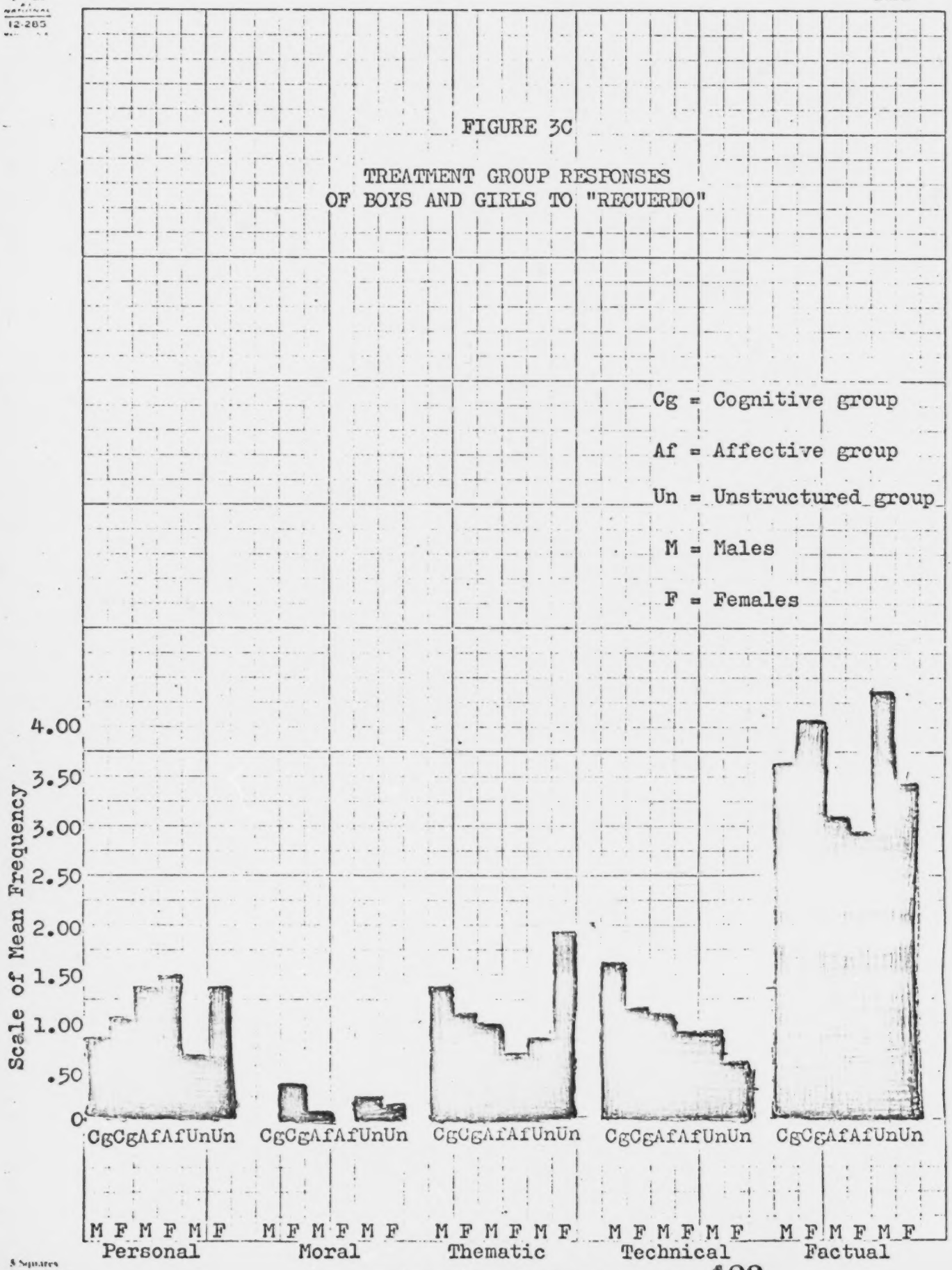


FIGURE 3C

TREATMENT GROUP RESPONSES
OF BOYS AND GIRLS TO "RECUERDO"



girls who were affectively directed responded more often in the categories of personal association and factual narration. Boys and girls who were nondirected responded with similar frequencies in all the categories except for technical approach, in which girls made substantially more responses than boys.

In response to "Recuerdo," both boys and girls had higher frequencies in factual narration in the cognitive and nondirected groups. Responses of the affectively-directed boys and girls were higher in personal association for both boys and girls and lower than the other two groups in factual narration. Also, boys in the nondirected group, who responded least frequently in the category of personal association, responded most often in the factual narration category.

Girls in all treatment groups generally responded more than boys in the personal association category. In this category, boys responded more than girls only when they were affectively directed. In this category, girls were not affected by treatment group; they responded personally in all groups. Boys were more affected by the directive treatment they received.

Interaction of reading level and sex to "Bulletin"

Table B shows that significantly different frequencies of response to the poem, "Bulletin," were found between boys

and girls of different reading levels in each of the three treatment groups.

Reading level as a main effect caused significant differences in the responses of the three treatment groups to "Bulletin." The contrasts are shown in Figure 2B, discussed earlier. Responses in the affective and nondirected treatment groups were not significantly different when boys' and girls' responses were compared.

TABLE B

MULTIVARIATE ANALYSIS OF VARIANCE BY READING LEVEL TO "BULLETIN"

Source	DF	Hotelling Trace	Chi-Square	P
Cognitively-Directed Group				
Sex	5	.31746	19.04789	.0024
Reading Level	5	.67037	40.22244	.0001
Sex x Reading Level	5	.42861	25.71642	.0001
Affectively-Directed Group				
Sex	5	.13359	8.01554	.1555
Reading Level	5	.19044	11.42641	.0437
Sex x Reading Level	5	.14266	8.53575	.1292
Nondirected Group				
Sex	5	.07312	4.38718	.5030
Reading Level	5	.52749	31.64950	.0001
Sex x Reading Level	5	.61268	36.76077	.0001

Interaction of reading level and sex to "Recuerdo"

In response to "Recuerdo," significant reading level differences were found for both the cognitive and nondirected treatment groups. For the affectively-directed group, no significant reading level differences were found in response to "Recuerdo." The affectively-directed group had been directed to think along the lines of personal and emotional experience; therefore, it was not surprising that the responses in the categories of personal association and factual narration were more frequent. However, "Recuerdo" itself seemed to emphasize those elements as well, as the poem simply recounts the personal recollections of a romantic experience. The responses to "Bulletin," which is a more abrupt, abstract poem, were much less frequent in the categories of personal association and factual narration. (See Figure 2C.)

TABLE C

MULTIVARIATE ANALYSIS OF VARIANCE BY READING LEVEL TO "RECUERDO"

Source	DF	Hotelling Trace	Chi-Square	P
Cognitively-Directed Group				
Sex	5	.13605	8.16313	.1476
Reading Level	5	.45171	27.10280	.0002
Sex x Reading Level	5	.15186	9.11170	.1048
Affectively-Directed Group				
Sex	5	.07114	4.19713	.5233
Reading Level	5	.13978	8.24719	.1432
Sex x Reading Level	5	.18721	11.04564	.0506
Nondirected Group				
Sex	5	.32795	19.67675	.0019
Reading Level	5	.23402	14.04102	.0158
Sex x Reading Level	5	.21914	13.14844	.0224

As with the multivariate analysis of variance, univariate F's and their probability levels were computed for each of the categories in each of the treatment groups, for both poems and for each one separately. The univariate F's for each of the categories of response in each treatment group when both poems were considered together are presented in Table D.

TABLE D

UNIVARIATE ANALYSIS OF VARIANCE BY TREATMENT GROUP TO BOTH POEMS

Source	DF	Personal	Moral	Thematic	Technical	Factual
Cognitively-Directed Group						
Poems	1	1.3300 .2496	.3591 .5573	17.8380 .0002	.7152 .5959	32.0223 .0001
Sex	1	8.6863 .0041	17.5935 .0002	2.6128 .1046	3.5589 .0583	.8330 .6338
Reading Level	1	8.6863 .0041	21.1042 .0001	19.6433 .0001	5.7933 .0167	3.6737 .0545
Poems x Sex	1	4.7454 .0294	.0399 .8363	.7857 .6192	.1058 .7445	.1333 .7167
Poems x Reading	1	1.9868 .1576	.3591 .5573	.0680 .7907	1.5277 .2164	8.0056 .0056
Sex x Reading	1	7.2413 .0081	17.5935 .0002	8.8334 .0039	2.6449 .1025	4.4068 .0356
Affectively-Directed Group						
Poems	1	6.8493 .0098	3.3970 .0643	.7947 .6220	9.0082 .0036	19.5426 .0001
Sex	1	1.9205 .1648	.6093 .5573	.0399 .8364	.2153 .6486	.8153 .6284
Reading Level	1	1.1025 .2961	3.3970 .0643	.1796 .6761	3.4428 .0633	4.5023 .0337
Poems x Sex	1	2.6782 .1004	3.3970 .0643	3.3368 .0667	.0138 .9026	.3014 .5909
Poems x Reading	1	1.6918 .1928	8.2919 .0049	2.2951 .1284	.6569 .5752	.6114 .5582
Sex x Reading	1	3.7849 .0510	3.3970 .0643	.6776 .5828	.6569 .5752	.2916 .5969

TABLE D (cont'd)

Source	DF	Personal	Moral	Thematic	Technical	Factual
Nondirected Group						
Poems	1	6.6602 .0107	6.0177 .0148	9.0912 .0035	5.5624 .0188	41.5669 .0001
Sex	1	4.2080 .0398	.4476 .5119	5.0415 .0250	.0172 .8913	5.4381 .0201
Reading Level	1	9.6728 .0027	8.4048 .0047	11.5605 .0013	2.0773 .1483	3.5146 .0599
Poems x Sex	1	.5298 .5250	.0497 .8186	5.6341 .0181	2.0773 .1483	.3533 .5605
Poems x Reading	1	1.2655 .2618	4.0284 .0442	2.5722 .1073	.8412 .6362	2.8623 .0893
Sex x Reading	1	1.9311 .1636	1.2433 .2662	7.6096 .0068	0.0000 1.0000	19.6722 .0001

Total interactions of the cognitively-directed group

Boys and girls who were cognitively directed responded to the poems with significant differences in three categories: personal association, moral judgment, and technical approach. In the categories of thematic interpretation and factual narration, boys did not respond significantly different from girls. (See Table C.)

Reading level differences were significant as a main effect in all the categories for the cognitively-directed group. But when reading level and cognitive direction

interacted, the only significant differences found were in factual narration. Cognitively-directed low-level readers responded in the factual narration category with significantly higher frequency than cognitively-directed high-level readers.

The only category in which the responses of boys and girls were not significantly different when interacting with reading level was the category of technical approach.

Total interactions of the affectively-directed group

No significant differences in response to the poems between boys and girls were found for the affectively-directed groups. (See Figure 2C.) Reading level differences which were significant were found in the factual narration responses, with low-level readers responding with greater frequency. Figure 2A illustrates that the affectively-directed group of boy and girl readers of high and low reading levels all responded most in the category of personal association.

Boys responded significantly differently from girls in the nondirected treatment group, particularly in three categories: personal association, thematic interpretation, and factual narration. High-level readers tended to respond differently from low-level readers in moral judgment as well as in the categories of personal association and

thematic interpretation. The interaction between sex and reading level proved to be significantly different in the categories of thematic interpretation and factual narration. This finding demonstrates that nondirected low-level readers differed in their responses according to sex; males responded with great frequency in the category of factual narration but not in thematic interpretation, whereas girls responded with equally high frequencies in both categories. Nondirected high-level readers responded frequently in many categories with no substantial differences between sexes.

In all three treatment groups, reading level was a factor in the significantly different responses made in the category of factual narration.

Treatment group interactions and individual poems

Treatment group responses to the individual poems also differed significantly, indicating that the form and content of the individual poems affected the responses, in addition to the directive treatment.

As shown in Table E, univariate F's were computed for the categories of response for each of the treatment groups to "Bulletin." For the cognitively-directed group, significant differences were found between the responses of boys and girls to "Bulletin" in the categories of personal association and moral judgment. As discussed earlier,

cognitively-directed boys made three times as many moral judgments to "Bulletin" as did girls. Cognitively-directed girls made significantly more frequent responses in personal association than did boys.

In all three treatment groups, reading level caused significant differences in the responses to the poems in the category of factual narration. Low-level readers in all three treatment groups responded most in this category. However, responses to each poem differed significantly in each of the three treatment groups. Thus, content matter affected the category responses in addition to the kind of direction given prior to reading.

Response to individual poems

In response to "Bulletin" alone, univariate F's for the categories of response were computed for each of the three treatment groups as well. Significant differences between the responses of boys and girls were found for the cognitive treatment group in personal associations and moral judgment, as shown in Table E below.

TABLE E

UNIVARIATE ANALYSIS OF VARIANCE FOR ALL THREE TREATMENT GROUPS TO "BULLETIN"

Source	DF	Personal	Moral	Thematic	Technical	Factual
Cognitively-Directed Group						
Sex	1	11.8227 .0014	11.4151 .0016	2.4352 .1200	1.3317 .2518	.1754 .6801
Reading Level	1	8.5419 .0051	15.9434 .0004	6.7644 .0113	7.2503 .0090	13.1774 .0009
Sex x Reading	1	6.6502 .0119	11.4151 .0016	8.1849 .0059	2.9963 .0849	6.3858 .0140
Affectively-Directed Group						
Sex	1	3.9434 .0488	2.0053 .1584	1.8599 .1745	.1648 .6889	1.3300 .2521
Reading Level	1	2.3855 .1239	6.4973 .0128	.5393 .5277	1.4835 .2259	5.3202 .0231
Sex x Reading	1	1.2171 .2738	2.0053 .1584	.2751 .6682	1.4835 .2259	1.3300 .2521
Nondirected Group						
Sex	1	.7163 .5964	.6977 .5882	.0080 .9264	1.0475 .3110	2.1412 .1449
Reading Level	1	7.3352 .0087	.6977 .5882	12.1550 .0013	.1164 .7338	9.0214 .0042
Sex x Reading	1	1.8338 .1775	2.7907 .0962	6.7208 .0115	2.3569 .1261	15.4270 .0004

Boys differed from girls significantly in their responses to "Bulletin" only in personal associations in the affectively-directed group, and not at all in the nondirected group. Significant reading level differences were found in

the cognitive group for each of the categories, for the affective group only in the categories of moral judgment and factual narration, and for the nondirected group in three categories: personal association, thematic interpretation, and factual narration. Figure 2B illustrates the details of the differences between high- and low-level readers in the three differing treatment groups. For example, all low-level readers responded more often to the poem, "Bulletin" in the category of factual narration. The most frequent responses in the categories of thematic interpretation and technical approach, however, were made by the cognitively-directed and the nondirected high-level readers. And the nondirected high-level readers responded almost as frequently as the affectively-directed high-level readers (who had the highest frequency) in the personal association category.

The responses to "Recuerdo" were considerably different for each treatment group. Univariate F's computed for the categories of response to this poem are shown in Table F.

TABLE F

UNIVARIATE ANALYSIS OF VARIANCE FOR ALL THREE TREATMENT GROUPS TO "RECUERDO"

Source	DF	Personal	Moral	Thematic	Technical	Factual
Cognitively-Directed Group						
Sex	1	.3346 .5720	6.8182 .0110	.3879 .5428	2.2380 .1361	.7171 .5949
Reading Level	1	1.3383 .2506	6.8182 .0110	16.0290 .0004	.6273 .5627	.3659 .5546
Sex x Reading	1	1.3383 .2506	6.8182 .0110	1.3377 .2507	.3795 .5473	.3659 .5546
Affectively-Directed Group						
Sex	1	.0356 .8452	2.0726 .1546	1.4805 .2265	.1161 .7342	.0471 .8234
Reading Level	1	.0356 .8452	2.0726 .1456	2.1135 .1476	2.2429 .1358	.7544 .6072
Sex x Reading	1	2.8822 .0910	2.0726 .1516	3.4768 .0639	2.2429 .1358	.0616 .8003
Nondirected Group						
Sex	1	4.9182 .0286	.0691 .7895	10.9831 .0019	1.1538 .2870	3.2667 .0722
Reading Level	1	2.5093 .1145	8.3641 .0055	1.6610 .1997	3.7385 .0548	.0128 .9065
Sex x Reading	1	.2788 .6058	.0691 .7895	1.6610 .1997	3.7385 .0548	6.7503 .0114

Significant differences between boys and girls who were cognitively directed were found only in personal associations. As Figure 3C illustrates, girls tended to respond more frequently than boys with personal associations in all

treatment groups, except for the affectively-directed boys, who had the second highest frequency in that category. For the affectively-directed group there were no significant differences between boys and girls in response to "Recuerdo." Affectively-directed male low-level readers responded with a considerably higher frequency of personal associations and thematic interpretations than male low-level readers in the other two groups. Male reader response, in general, increased under affective direction.

Reading level differences were significant for the cognitively-directed group in the categories of moral judgment and thematic interpretation. High-level readers responded more often in both these categories to "Recuerdo," as shown in Figure 2C. Low-level cognitively-directed readers responded least of all the groups in these categories.

In the nondirected group, boys differed from girls significantly in their responses to "Recuerdo" in two categories: personal association and thematic interpretation. As Figure 3C illustrates, in both these categories girls responded with a higher frequency than boys. Responses which differed significantly because of reading level in the nondirected treatment group occurred in only one category, moral judgment. Low-level readers responded most often with moral judgments. In the other categories, boys and girls responded fairly similarly. Nondirected treatment increased the responses

of low-level readers in some categories.

Summary of the findings

The hypotheses underlying this study were confirmed by the findings. The first hypothesis (that the three differently directed groups would differ in frequency and dominance of response in the categories) was substantiated at the .05 level of significance or better. The second hypothesis (that boys would differ from girls in their responses to the poems both in number and dominance of the categories in all three groups) was confirmed for only two of the groups. The boys and girls did not differ in all the categories in response to the poems in the nondirected group; they differed only in the category of moral judgment. The third hypothesis (that high-level readers would differ from low-level readers both in number and dominance of their responses to the poems in the categories in all three groups) was confirmed.

Findings in each category

One of the purposes of this study was to see whether any relationships existed between responses to poems when different instructional approaches were used to introduce the poems. The method used to test whether differing responses were due to the method of treatment consisted of first, categorizing the responses, and then applying a multivariate

analysis of the variance of these responses to determine the consistency of the relationship between responses and the treatment group in which they were given. The results of the statistical tests confirmed the hypothesis that a relationship did exist between treatment group and responses to the poems in all the categories of response.

The first category which revealed marked differences in response among the three treatment groups was personal association. This category included responses which were emotional reactions to a part or all of the poem, or evaluations of the worth of the poem which were subjective in nature.

The general findings about personal association in the affectively-directed group indicated that this method of treatment increased subjective reaction to poetry. The affectively-directed group had the highest frequency in this category for boys and girls. An interesting finding concerning boys was that their response in the category of personal association was usually minimal in the other two treatment groups, but rose higher than the girls' responses when affectively directed. Boys who were cognitively directed gave the least number of responses in personal association, as this method reinforced their usual approach to a poem -- an analytic one. Another finding was that the cognitive group of boys and girls together responded

least of all the groups in this category. As this group had been directed to think analytically, this finding correlates with the lack of focus on emotional, or subjective response to the poems. The nondirected treatment group, which was given no direction, had the second highest frequency of responses in personal association.

When reading level interacted with treatment group, the findings in this category changed. Both the cognitive and nondirected high-level readers had a higher frequency of personal association than did the low-level readers.

The general findings concerning moral judgment, which included responses external to the poem imposed by the student's moral values and standards on the imaginative world of the poem, were sparse in all treatment groups. One finding concerning moral judgments was that when students became personally involved, their moral statements lessened, and their personal association responses increased. This indicates that when students identify with or respond emotionally to a poem, they are less judgmental, and tend to make more relevant comments about the poem. Both affective and nondirected treatments tended to increase personal response and lower moral judgments.

When reading ability was considered together with treatment group, the findings showed that cognitively-directed high-level readers responded most with moral

judgments, and affectively-directed high-level readers, least. However, low-level readers generally responded with more moral judgments than high-level readers, except when the high-level readers were cognitively directed. A related finding of Squire's was that prescriptive (moral) judgments were indicative of highly structured, rigid thinking.[26]

The general findings concerning thematic interpretation (which included those responses which attempted to generalize the theme of the poems into universal terms) derived the most frequent responses from the cognitively-directed group. This high frequency of thematic responses indicated that this method of treatment, directing the students to think about the symbolic meaning of the poems, was effective. The affectively-directed group responded least frequently in this category of any of the other two groups. Responses of the nondirected group had the second highest frequency in thematic interpretation. One interesting finding concerning the nondirected group was that when the responses to each poem were considered separately, the nondirected group had a higher frequency of thematic interpretations to "Recuerdo" than the cognitive group. Also, their response to "Bulletin" was interpretive 31% of the time, compared to the cognitive response of 35%.

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[26]Squire, Responses of Adolescents, p. 64.

When reading level and treatment group interacted, the highest frequency of interpretive response was given by cognitively-directed high-level readers, closely followed by nondirected high-level readers. The nondirected group of low-level readers made more responses in thematic interpretation than any of the other two groups of low-level readers.

General findings concerning responses in the technical approach category, which included responses directed to the form of the poem, or technically effective poetic elements such as rhythm, imagery, rhyme, meter, tone, etc., were most frequent in the cognitively-directed group. However, when each poem was considered separately, the nondirected group had the most frequent response to "Bulletin" in the category of technical approach. Since the style of the poem, "Bulletin" was very heavily symbolic and rhythmically abrupt, the students in the nondirected group were able to see for themselves the technical aspects of the poem when no direction was given. Affective direction turned the responses into other categories, and the fewest responses were given in technical approach.

When reading level and treatment group were considered together, cognitively-directed high-level readers responded more often with technical statements about the poems. The highest frequency of low-level readers in the technical approach category was also made by the cognitively-directed group.

General findings concerning the responses in the category of factual narration, that is, responses which reconstructed the action in the poem without subjective or interpretive comment, were that the affective group responded more frequently in this category. However, all three groups had significantly high frequencies in this category. The reasons for the high narrative frequency of all the groups were not tested for in this study, but one of the factors may have been the uncertainty of the students in regard to poetry. In the pilot study interviews, as well as in the interviews conducted in the actual study, students often declared that they were unsure of the meaning of the poem or how to find it. They seemed to feel there had to be a meaning and tried to make some sense of the poems by retelling the story they found or constructed from clues they found in the poem. Much of the factual response constructed in this way had no relevance to the poem. In addition, a correlation was found between high narrative response and low responses in thematic interpretation and technical approach. This interaction also involved the reading ability of the students. Low-level readers consistently made the most responses in factual narration and the fewest responses in thematic interpretation and technical approach in all three groups.

Findings in the responses to each poem

When the poems were considered separately, other factors appeared. In the responses to "Bulletin," reading level differences were more marked than in the responses to "Recuerdo," especially between the cognitive and affective treatment groups. Responses of high-level readers to "Bulletin" differed from those of low-level readers in all the categories, whereas in response to "Recuerdo," the only significant differences between high- and low-level readers were in the categories of thematic interpretation and technical approach. Female readers who were cognitively directed responded with a high frequency of moral judgments to both poems, while male response was low. However, when sex, reading level, and treatment group were considered together, high-level cognitively-directed boys had the highest frequency of moral judgments. Since the responses to "Bulletin" and "Recuerdo" differed greatly, the consistency of a high frequency of moral judgments to both poems was an unusual finding. The only other category which maintained consistent frequencies in both poems was technical approach. This indicates that the moral standards and technical predispositions that a student brings with him to his experience with a poem are not affected greatly by the style or content of a poem. Another indication resulting from the correlation of technical approach and moral judgment frequencies, and

the finding that high personal association frequencies correlated with low moral judgment, seems to be that an analytic approach to a poem increases the tendency to pass moral judgments and a subjective approach deters the reader from passing moral judgments.

High-level readers divided their responses to the individual poems by making the most frequent factual narration responses to "Recuerdo," and the more frequent responses to "Bulletin" in the category of thematic interpretation. Low-level readers responded to both poems most often in the category of factual narration. Since "Bulletin" is a brief, symbolic, lyric poem and "Recuerdo" is a ballad-like, nostalgic story of a romantic interlude, it seems that high-level readers are more sensitive to the style in which the poem is written.

Because the frequency of responses to "Bulletin" was more widely distributed among the categories, particularly by students who were nondirected, either one of two conclusions may be drawn. Either the freedom to structure responses according to the student's own method resulted in a wide frequency of response in the categories, or "Bulletin" was a particularly good choice of poem for use in obtaining responses. Since the response to "Bulletin" was not as evenly distributed in the cognitive and affective groups, the investigator feels that the first conclusion may be more valid.

Conclusions

Differing responses to the poems among the treatment groups indicated that various relationships exist between type of direction and the type of response. The affective group had the highest frequency of response in personal association. Boys, in particular, showed an increase in personal associati n responses when affectively directed. The cognitively-directed group had the highest frequency of response in both the thematic interpretation and the technical approach categories. The nondirected group had the highest frequency of response in the categories of thematic interpretation, personal association, and technical approach. For the category of thematic interpretation, the nondirected group showed almost as high a frequency as the cognitive group in response to both poems, and a higher frequency of thematic interpretation in response to "Recuerdo." The high frequency given by the nondirected group in thematic interpretation is unusual since no guidance was given beforehand to direct the students to think along cognitive lines. This finding may have been the result of previous training in cognitively-oriented classrooms.

Further findings suggest that cognitive direction increases the responses of both high- and low-level readers in technical approach; affective direction increases the responses of high- and low-level readers in personal association

and factual narration; and nondirection increases the responses of low-level readers in thematic interpretation and girls' responses in technical approach.

The over-all responses of low-level readers reflected a need to "concretize" the poem by retelling the story. The over-all responses of high-level readers reflected a tendency towards abstract thinking by generalizing the theme of the poems. The findings indicate that the method of direction varied these tendencies. This suggests a need for varying the approaches in the teaching of poetry in heterogeneous classroom situations.

CHAPTER IV

ANALYSIS OF TWELVE SAMPLE RESPONSES

Twelve students, four from each treatment group, were selected as samples of the 192 students who participated in this study. The individual analyses which follow add a qualitative dimension to the quantitative analyses statistically tested and described in preceding pages. The purpose of this procedure is to detect possible response areas not fully explored in the statistical evaluation.

The students were selected for qualitative analysis on the basis of clarity, interest, consistency of response frequency to both poems, and representativeness of their cell group. Six high-level reader responses and six low-level reader responses to each poem are analyzed, two from each treatment group. The investigator based analyses of these responses on subjective evaluation, past experience in teaching high school students, and training in the techniques of literary criticism.

In the analysis of each student's response, both the unique quality of the reaction and the similarities of the student's response to the total response pattern of his treatment group will be considered.

The responses will be divided into two sections. First, the responses of all three treatment groups representing both high- and low-level readers in each group will be analyzed in relation to the poem, "Bulletin." Second, the responses of all three treatment groups of both high- and low-level reader representatives will be analyzed in relation to "Recuerdo." The first name of the student, his age, reading level, and group classification will be listed before each sample. The sample response will be divided into category units by means of a slanted line between the units and a letter representing the category to which it belongs above the line. The following letters are the abbreviations used for each category:

P = Personal approach

M = Moral judgment

TH = Thematic interpretation

TE = Technical approach

F = Factual narration

The text of each poem is included in the following pages in order to give the responses more meaning to the reader of this study.

Bulletin

Chana Feurstein

Is dead. Is dead. How all

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Is dead. We know. We heard.[1]

[1]Erwin A. Glikes and Paul Schwader, Of Poetry and Power (New York: Basic Books, Inc., 1964), p. 20.

Recuerdo[2]

Edna St. Vincent Millay

We were very tired, we were very merry—

Poem not reproduced because of copyright restrictions

And we gave her all our money but our subway fares.

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[2]Collected Poems of Edna St. Vincent Millay (New York: Harper & Row, 1949), p. 128.

Sample Response No. 1

Interview No. 6 High-level reader

Student: Debra Treatment group: Cognitive

Reading level: 11.7 Age: 15

Response frequency to both poems: 21 .

Response frequency to "Bulletin": 14

Category frequency to "Bulletin":

Factual, 1; Personal, 3; Moral, 0; Thematic, 5; Technical, 5.

"I think it's about language.[TH]/ It all sounds the same,[TE]/ like static.[P]/ Radio speaking is like a language itself[TH]/ and we hear the same things over and over[P]/ 'Is dead.'[TE]/ 'We peek at the words like bran.'[TE]/ We don't understand it,[TH]/ we say words because we're forced to.[P]/ It's too rhythmic,[TE]/ too set, too dead.[TH]/ Our faces are all the same too.[F]/ We're finally learning to look into poetry to see what everything means.[TE]/ But, we're just beginning to."[TH]/

Debra, a high-level reader, who was cognitively directed, responded with thematic interpretation five times in her response to "Bulletin." Her high frequency in this category paralleled that of the cognitive group, who registered the highest frequency in thematic interpretation.

She constructed her own theme from personal opinion rather than from the poem, "We hear the same things over and

over." That her choice of theme seemed forced might be deduced from her statement, "I think it's about language." An underlying reason for her concentration on the theme of the poem was later given, "We're finally learning to look into poetry to see what everything means." The cognitive method of direction evidently reinforced her original expectations about poetry, that poetry is something which contains a meaning for which the reader must search.

Debra's response also coincided with the finding that cognitively-directed high-level readers will respond with a thematic and technical approach at the expense of personal association. Her response typifies the cognitive approach in the case where the poem is misinterpreted because it has not first been subjectively absorbed. The three responses Debra gave to the poem in the category of personal association were largely cliches, such as, "We say things because we're forced to."

Debra's emphasis on interpretive and technical statements was also evident in her response to "Recuerdo." She was consistent in her cognitive approach in her responses to both poems in this study; this was quite typical of the other cognitively-directed responses recorded by the investigator.

Sample Response No. 2

Interview No. 45 — Low-level reader

Student: Daniel — Treatment group: Cognitive

Reading level: 6.9 — Age: 15

Response frequency to both poems: 18

Response frequency to "Bulletin": 6

Category frequency to "Bulletin":

Factual, 1; Personal, 0; Moral, 1; Thematic, 3; Technical, 1.

"It's just a thought of a crazy person,/TH speaking to himself./TE Something past, present, or future./TH The person's confused./N She's trying to find something,/F meaning of life maybe."/TH

This was a typical response of low-level readers who could not decipher the situation in the poem. They then projected their confusion onto the poem: "It's just a thought of a crazy person." Daniel's need seemed to be to be able to find a thread of narrative meaning, in addition to the themes he thought he saw. To "Recuerdo" he made eleven narrative responses out of a total of thirteen responses. He managed to make more sense out of "Recuerdo" than out of "Bulletin." More personal association responses were made to "Recuerdo."

The correlation between a high frequency in thematic interpretation with a low frequency in personal association

for cognitively-directed readers was reflected in Daniel's responses to "Bulletin"; he was so obsessed with quickly finding a paraphrasable meaning that he could not make out any sensible sequence in the poem. First, he referred to the speaker in the poem as "speaking to himself," and then said, "She's trying to find something."

A fragmented approach of this sort is typical of the low-level reader's usual approach; and cognitive direction prior to reading "Bulletin" tended to confuse low-level readers even more. They tried a trial-and-error approach to the poem, searching for some attack which might allow them to see some coherent narrative event. Low-level readers generally were shown to respond more often in the category of factual narration, and so when their set way of approaching a poem was interfered with, by cognitive prior direction, for example, they lost their way.

Sample Response No. 3

Interview No. 63 — Low-level reader

Student: Gerard — Treatment group: Nondirected

Reading level: 6.9 — Age: 16

Response frequency to both poems: 22

Response frequency to "Bulletin": 10

Category frequency to "Bulletin":

Factual, 3; Personal, 3; Moral, 0; Thematic, 2; Technical, 2.

"It doesn't make any sense/[F] and it's talking about awkwardness./[F] Like when you're dead./[P] You can't move or anything./[P] It mentions 'lockjaw.'/[TE] When you have lockjaw, you can't open your mouth and when you're dead you can't move./[F] It just seems to repeat itself./[TE] It doesn't make much sense and/[F] ... It's talking about death,/[TH] and nothingness."/[TH]

Gerard made more responses to "Bulletin" than most low-level readers, who averaged about six responses. While he was ruminating about "Bulletin," the theme became clear to him. How this "gestalt" suddenly appeared to Gerard may never be known completely, but there are some possibilities that are apparent. Since most low-level readers do not talk much in responding to the poems, they did not have as good a chance to synthesize their responses in the way Gerard did. First, he discussed the parts which had some impact on him,

and connected them with personal associations. The words which had the greatest impact on him were "awkwardness" and "lockjaw," and he constructed analogies to express the meaning they had for him: "Like when you're dead you can't move or anything," and "You can't open your mouth." Then he made a thematic statement, generalizing from his analogies related to the poem. Describing the physical properties of lockjaw and its similarity to death led to Gerard's connecting those ideas with one main idea which the poem seemed to express. Stretching the definition of the theme of death a little farther, he mentioned "nothingness," as an alternate theme.

This self-organized ordering of responses from personal, factual to technical and thematic might be tried by teachers of low-level readers in their approach to the teaching of poetry in the classroom. As this was a non-directed low-level reader's way of organizing his responses, with some success, it might work for other readers of his ability.

Sample Response No. 4

Interview No. 84 High-level reader

Student: Ronnie Treatment group: Nondirected

Reading level: 11.6 Age: 15

Response frequency to both poems: 23

Response frequency to "Bulletin": 13

Category frequency to "Bulletin":

Factual, 1; Personal, 5; Moral, 0; Thematic, 1; Technical, 6.

"The person that wrote this poem/TE is expressing the feeling that she had when a bulletin came over the radio or T.V./F It's about the stunned-ness of everyone that someone died, the amazement./TH Just like you are when you hear a bulletin like that./P You get very tight,/P 'lockjawed.'/TE You can't believe it so you're full of despair,/P and it's written like that./TE It's very punctuated./TE That's the feeling you get,/P very tight, and straight./TE The other poem flows and you enjoy it, but this poem is sort of stiff./TE The feeling you get when you read it is the same as when you hear a bulletin."/P

An interesting finding concerning the differences between the responses of boys and girls to the poems was that the nondirected treatment increased girls' responses in the category of technical approach. Ronnie's response was typical of that cell group. She responded with technical statements

as many times as she responded in the other three categories combined. A positive correlation between a high frequency of response in personal association and technical approach was also a finding in Squire's study of free responses to the short story. This correlation did not occur in the other two directed groups in the present study. It seems that allowing students to formulate their own responses to a literary work, without prior direction, fosters responses with high frequencies of personal association and technical approach.

Ronnie's ordering of her responses to "Bulletin" began by a consideration of the poem from the poet's angle, "The person that wrote this poem is expressing...." Then she reported a narrative finding. Her third response was interpretive and the rest of her response units related the theme to emotional associations and technique: "You're full of despair, and it's written like that. It's very punctuated. That's the feeling you get."

Although Ronnie began her discussion of "Bulletin" from a technical approach, she finished her discussion with a personal response, "the feeling you get when you read it is the same as when you hear a bulletin." The lack of several interpretive response units in Ronnie's total response is unusual for her group cell. The nondirected group had a high frequency of response in the category of thematic

interpretation, as well as in personal association and technical approach. Ronnie concentrated only on becoming self-involved and then evaluating the way in which the poet achieved that effect. This is farther than most of the students reached.

Sample Response No. 5

Interview No. 60 — High-level reader

Student: Andy — Treatment group: Affective

Reading level: 11.7 — Age: 15

Response frequency to both poems: 18

Response frequency to "Bulletin": 9

Category frequency to "Bulletin":

Factual, 3; Personal, 3; Moral, 0; Thematic, 2; Technical, 1.

"'Bulletin' is like a leader died,/F like in 1963 when President Kennedy./P The news broadcast was very much the same on every station,/P and it affected everybody the same way./P Everybody's stiff, they can't believe that it happened./F Like in the last stanza, 'Lockjawed with awkwardness; we know, we heard.'/TE Everybody's aware of it and stiff with disbelief./F It might even mean the world is coming to an end,/TH and some people don't want to accept it."/TH

The poem was taken from a collection of poems written soon after President Kennedy's death about the reactions to that event. Since President Kennedy is not mentioned in the poem, it is an interesting accomplishment that Andy associated the death in the poem with Kennedy's. Andy was one of the few students who made this connection.

The number of personal associations made in reaction to this poem came early in the verbalized response. This

was interwoven with some factual data about the poem, then one technical comment was made, and finally, two thematic statements. The sequence of this response may be a factor in Andy's relevant interpretation.

The general findings concerning high-level readers in the affectively-directed group's response to "Bulletin" were that personal association and factual narration had high frequencies, correlated with low frequencies in thematic interpretation and technical approach. Andy's responses were representative of that cell group.

The responses which were of a thematic or technical nature did not appear until the last half of Andy's response. Since Andy was affectively directed before he read the poem, that finding is not surprising. But Andy's way of arriving at the theme that "the world is coming to an end" might be examined further by an alert teacher. At this point in Andy's responses, when he felt he had concluded, the development of his critical awareness by the teacher might begin. Having responded subjectively, made relevant associations, narrated the "plain sense" of the poem, and then arrived at a generalization, Andy accomplished the preliminary approach to a critical response. Leading him to investigate the reasons for his response would provide a favorable context for discovering cognitively-oriented concerns.

Sample Response No. 6

Interview No. 13 — Low-level reader

Student: Michael — Treatment group: Affective

Reading level: 6.5 — Age: 15

Response frequency to both poems: 19

Response frequency to "Bulletin": 9

Category frequency to "Bulletin":

Factual, 3; Personal, 5; Moral, 0; Thematic, 0; Technical, 1.

"Something about the radio/[F] and to my knowledge/[P] how it blows up all stories./[P] Like, if there were a simple fire, they would blow it up to be a three-alarm fire./[P] And as far as the poem goes, it keeps on saying 'is dead.'/[F] The first thought that came into my mind, might be stupid, was Vietnam./[P] I thought it would be about that./[F] But when I read the second line,/[TE] I thought of stories they blow up out of proportion."/[P]

One of the difficulties low-level readers exhibited in their response to the poems was that of selecting passages to the poems which were organized to form a unified, general impression. Low-level readers tended to grasp at lines in random fashion, jumping from one area of the poem to another; or else they were sidetracked by some external event suggested by, but unrelated to the poem. Michael's response to "Bulletin" is an example of both methods of approach to a poem.

His response was based on the random selection of the first two lines of the poem, and his fixed fascination by the repetition of "Is dead." Apparently Michael did not know where to begin his analysis of the poem.

His responses were affectively based, concerned with his personal associations. "Something about the radio," was the first statement he made, but later on he said that the first thought that came into his mind was Vietnam. The first line of the poem began with, "Is dead. Is dead." Since Michael read the poem before speaking, his first comment dealt with a line he had read afterwards, "How all the radios sound the same," and the associations which that line called up. When he had finished giving his opinion on news broadcasts, he recalled his first thought which might be the response he assumed I was looking for. Most low-level readers asked about how they were supposed to respond, more than once. However, both of Michael's associations were made in reference to the first two lines of "Bulletin." His attention seemed riveted there since those two lines were obviously meaningful to him and he did not know how to cope with the rest of the poem. He also felt somewhat more secure with those lines and he needed that security, as he felt that what he was saying "might be stupid."

With a little more confidence, Michael might have been able to organize his thoughts about the poem into some

relationship. Since he responded to affective direction by becoming self-involved with certain lines of the poem, there is reason to believe that Michael would respond to other directive approaches as well.

Sample Response No. 7

Interview No. 25 High-level reader

Student: Charles Treatment group: Cognitive

Reading level: 11.7 Age: 15

Response frequency to both poems: 18

Response frequency to "Recuerdo": 13

Category frequency to "Recuerdo":

Factual, 3; Personal, 2; Moral, 1; Thematic, 2; Technical, 5.

"This one I didn't like as much as the other one./P This one rhymes./TE I believe a poet who does that just sits and thinks of rhymes./TE I like free verse much better./TE While reading this and partly from the title,/TE I felt as if it were about Spanish Harlem/TH and the poet wasn't from there./TE It was a whole poverty area in which a boy and girl lived/F and were very much in love/F and they went to buy fruit for their mother and brought it back./P They didn't care about anything/TH because they had each other."/P

Charles's response to "Recuerdo" was representative of the cognitively-directed group's responses in the dominant category frequencies. The cognitive approach was directed towards analytic responses primarily focusing on the categories of thematic interpretation and technical approach. Charles's response to "Recuerdo" was directed repeatedly by analytic thinking. His first response was to make a critical comparison

between the two poems he read for this study, explaining that he preferred "Bulletin" to "Recuerdo" for technical reasons. "Recuerdo" had rhymes, and Charles did not care for that style of writing. "I like free verse much better." One of the factors which interfered with his understanding of the poem's literal meaning was his preoccupation with technique.

Another factor which undermined Charles's ability to understand the "plain sense" of "Recuerdo" was his mnemonic irrelevance concerning certain words in the poem. The recurrence of events in the poem concerning "a shawl-covered head," having only fruit to eat, and only enough money for subway fares made Charles believe that this poem had Spanish Harlem for its setting, which he defined as "a whole poverty area."

He concluded his response with a thematic interpretation based on a personal opinion: "They didn't care about anything because they had each other."

Charles's response was typical of the cognitive group, for his technical approach frequency was quite high. But he was not typical of the high-level readers who were cognitively directed, as that group had a high frequency of moral judgments, and Charles made none. And although Charles was focusing his attention on technical elements, he ignored the title and its relationship to the poem.

This was a common happening, but in Charles's response, omitting reference to the title was part of the larger picture which included Charles's distortion of the literal meaning of the poem because of his preoccupation with rhyme vs. free verse. These abstract remarks about technique may have been induced by the cognitive direction given in this study or by past teachers.

Sample Response No. 8

Interview No. 61 — Low-level reader

Student: Lydia — Treatment group: Cognitive

Reading level: 7.4 — Age: 15

Response frequency to both poems: 9

Response frequency to "Recuerdo": 5

Category frequency to "Recuerdo":

Factual, 3; Personal, 2; Moral, 0; Thematic, 0; Technical, 0.

"Somebody that had no place to live./[F] I feel that they came from a different country./[P] They have no food,/[F] and no place to go./[F] I don't think that they speak English at all."/[P]

The method of direction did not affect the responses of low-level readers to any great degree in the cognitively-directed group. Cognitively-directed low-level readers had the highest frequency of response in the affective category of personal association, and a low frequency in thematic interpretation and technical approach. Lydia's response reflects this finding, since her response units could be coded in only two categories, personal association and factual narration.

Actually, Lydia constructed a poem of her own instead of reacting to the given one. She focused on the sad elements instead of the romantic ones. Like many other low-level

readers she ignored all references in "Recuerdo" to being "merry," concentrating only on references to being "tired." Many low-level readers could not reconcile the two ideas as happening at the same time.

Lydia's discussion of the narrative events in "Recuerdo" were unrelated to the actual literal meaning. This may have stemmed from her own associated experiences. Since Lydia spoke with an accent, it was apparent that her personal responses, "I don't think that they speak English at all," originated from her own life. Her sympathy was directed to the characters in the poem whom she imagined to have the same problem she had had.

When a response like this is voiced in the classroom, teachers might use some of the response units by pressing home on some points they make, such as why Lydia thinks the characters did not speak English, in reference to lines in the poem, or why she felt they have no home. Clarifying these points might aid in developing Lydia's attention to the lines that were written and not what she irrelevantly reads into them.

Sample Response No. 2

Interview No. 59 High-level reader

Student: Janine Treatment group: Affective

Reading level: 12.3 Age: 15

Response frequency to both poems: 15

Response frequency to "Recuerdo": 9

Category frequency to "Recuerdo":

Factual, 1; Personal, 6; Moral, 1; Thematic, 0; Technical, 1.

"The poem makes you feel good.[P]/ It strikes a chord inside.[P]/ Like the appropriate title,[TE]/ it's like an experience you might have had yourself.[P]/ You can be out all night long and enjoy yourself without getting tired.[P]/ And it's something nice to remember that you stayed up all night[P]/ and as a result you made somebody else feel good.[M]/ Those people were so happy, they were just jumping around.[F]/ I felt good when I read it."[P]/

The broad responses given by Janine to "Recuerdo" include only one reference to the narrative aspect of the poem, but her responses conveyed a total impression. Her approach, which had been affectively directed, emphasized feeling and personal associations, without ignoring references to technical approach or factual narration.

Her first response indicated that the affective direction had turned her thoughts towards emotional reaction:

"The poem makes you feel good. It strikes a chord inside." Then Janine made a number of responses which described related incidents in her life, and she concluded with a statement of emotional reaction.

During Janine's basically subjective approach, she also managed to refer to the title as "appropriate," indicating that both form and content were alluded to. One line referring to the literal meaning of the poem was all Janine felt necessary to her responses. A moral judgment which she voiced was based on the underlying assumption that it is nice to "make somebody else feel good."

Sample Response No. 10

Interview No. 72 — Low-level reader

Student: Melinda — Treatment group: Affective

Reading level: 7.2 — Age: 16

Response frequency to both poems: 17

Response frequency to "Recuerdo": 12

Category frequency to "Recuerdo":

Factual, 5; Personal, 4; Moral, 0; Thematic, 1; Technical, 2.

"Reminded me of days in Jamaica/[P] when I was a cub scout./[P] We used to go camping./[P] It made me nostalgic./[P] It's about kids around a campfire./[F] They ate apples and pears./[F] Although they were tired, they were happy./[F] The morning they were leaving they gave the apples and pears to an old lady./[F] They thought she needed food./[TH] Rhymes nicely./[TE] The rhythm is good too./[TE] Spring was coming."/[F]

The organization of Melinda's response reflected the affectively-directed approach, as her first three responses were personal associations. Affectively-directed low-level readers had the highest frequency in personal association. Melinda's third response was a personal one, but related to the mood of "Recuerdo," "It made me nostalgic."

Melinda then went on to describe the narrative action, making four factual statements in a row. She concluded by interweaving thematic and technical statements with an unrelated

factual reference about the poem: "They thought she needed food. Rhymes nicely. The rhythm is good too. Spring is coming."

Melinda's misreading of the literal sense by assuming that the poem was about "kids around a campfire" clearly emanated from her personal association given earlier that the poem reminded her of when she was a cub scout in Jamaica. Apparently, this mnemonic irrelevance was associated with the use of words in the poem such as "fire" and "apples and pears." Affective direction may also have reinforced this subjective involvement.

Sample Response No. 11

Interview No. 52 — High-level reader

Student: Janet — Treatment group: Nondirected

Reading level: 11.8 — Age: 15

Response frequency to both poems: 28

Response frequency to "Recuerdo": 17

Category frequency to "Recuerdo":

Factual, 7; Personal, 2; Moral, 1; Thematic, 2; Technical, 5.

"I read the poem as completely as I could/[P] and I was looking for symbolism/[TE] because most poetry I read has symbolism./[TE] But I couldn't find it./[TE] It just seemed to be about a recollection of something that happened/[F] and the word 'we' was repeated a few times./[TE] Who was the 'we?'/[F] It might be a young couple,/[F] a teenager like myself and her boyfriend,/[P] and they were pretty much in love,/[F] and the description/[TE] is of the evening and how they spent it in the hills around them,/[F] the food they ate./[F] They gave away all their money/[F] because it didn't mean anything;/[TH] they had each other,/[TH] which is more important."/[H]

This response was representative of the total response pattern of the nondirected group, in that all the categories were utilized by Janet. Nondirected participants in this study had the widest distribution in the categories of response. This nondirected reader explained her technical predispositions

about poetry before beginning her response, letting in a glimpse of her usual approach to poetry. She was expecting to find symbolism in the poem "because most poetry I read has symbolism." Not being able to find it, she then sought narrative description, from which she derived the moralistic theme that having money is not as important as being in love. Her need to find symbolic meaning was satisfied by this substitution of a "message" which she discovered near the last line of the poem.

The sequence of Janet's search for symbolism followed the poem carefully from line to line. By the time she reached the last line, she had almost lost all hope of finding the message she was looking for, and so the decision was made to use the last two lines as a theme. There is no indication in her response that she was able to free herself from her technical presuppositions, stated first; therefore, she directed her responses towards a cognitive goal, which seems to be her usual approach to a poem. As shown in the graph (20), the cognitive approach was not an unusual procedure for high reading level girls to use in the nondirected group. Female responses to "Recuerdo" made in the nondirected group were most frequent in the cognitively-based categories of thematic interpretation and technical approach.

Sample Response No. 12

Interview No. 14 Low-level reader

Student: John Treatment group: Nondirected

Reading level: 6.4 Age: 16

Response frequency to both poems: 16

Response frequency to "Recuerdo": 9

Category frequency to "Recuerdo":

Factual, 6; Personal, 0; Moral, 2; Thematic, 0; Technical, 1.

"It sounds like something like Adam and Eve./[M] But the top part/[TE] sounds like two people who were lost/[F] and had to stay out all night./[F] I don't know where the money comes in,/[F] but they stay because they're stuck out there all night./[F] Some parts sound like the Bible./[M] Like two people got caught in a tree all night./[F] They were walking back and forth on the ferry and something must have happened to it because they had to get off."/[F]

In John's response, as in the responses of other low-level readers, a stock response to the word, "apple" and nature imagery resulted in Biblical associations. The analogy John made to Adam and Eve evidently came from the last stanza because he became confused about the poem when he attempted to relate his conception of the theme to the first few lines, "It sounds like Adam and Eve. But the top part sounds like two people who were lost and had to stay out all night."

Another factor which might have affected John's response was the repetitive use of balanced phrases connected by the word, "and," so often an element of the style used in the Bible. Many low-level readers, John included, mouthed the words of the poem aloud while reading and thus the sound of the balanced rhythms may have had a greater impact on them than it did on high-level readers, who usually read silently. This tendency towards a high frequency of religiously-based moral judgments occurred most often in the nondirected group of low-level readers.

In the pilot study, which dealt only with free response, low-level readers generally expressed feelings of inadequacy about their ability to read poetry. In the present study, this feeling seemed to be reinforced in the nondirected group by the lack of direction towards a set goal. When cognitively or affectively directed, low-level readers responded much less often in the category of moral judgment.

CHAPTER V

IMPLICATIONS OF THE FINDINGS

Implications for Teaching

The first part of this chapter will seek to develop some of the implications of the findings of this investigation for the classroom situation. The study, it will be noted, focuses on readers' initial responses to texts when the directions to the student have been nondirective, or cognitively- or affectively-oriented. Since the findings about readers' initial responses and the general findings indicate that the instructor's directions do affect student response, it is possible to extrapolate some implications for teaching to the classroom. Application of the findings to teaching depends ultimately, it is recognized, on the teacher's philosophy of education. The strong differences in theoretical emphasis during recent decades -- the shifts from concern with technical analysis to concern with personal response -- are reminders that there are possible alternative teaching approaches. It is recognized also that teaching applications will differ according to different theoretical positions concerning the way in which growth in capacity to interpret and evaluate literature comes about.

The implications for teaching presented in this chapter are based on the investigator's belief that teacher-student interaction and reader-text interaction produce more fully developed and retained critical abilities than the traditional teacher-centered classroom, with its primary aim, the transmitting of accepted interpretations of literary works and knowledge of literary terminology and categories. Margaret Early, one of the proponents of the free response technique in the teaching of literature, pointed out in her examination of stages of growth in literary appreciation that readers who have experienced "unconscious enjoyment" tend to ask themselves why they were so delighted and then work towards an answer to that question, thereby reaching the stage of "conscious delight" or critical awareness.[1] Consequently, it seems advisable to avoid the traditional content emphasis of "getting across the work" to students, and to focus instead on evoking types of response which enable the reader to experience "unconscious enjoyment" while allowing the teacher to examine the student's own method of organizing his literary reactions. The creation of a classroom atmosphere which permits students to express their responses honestly, whether these be pleasure or boredom, agreement or disagreement with a teacher about a literary work, is likely to provide greater opportunities for self-

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[1] Margaret J. Early, "Stages of Growth in Literary Appreciation," English Journal 40 (March, 1960), pp. 161-67.

constructed learning than the kind of classroom situation in which students respond by trying "to give the teacher what the teacher wants."[2]

Achievement of relevant self-structured literary responses calls for instruction which builds on the previously acquired critical capabilities of the reader, before moving on to the next stage, in which reinforcement of those capabilities is stressed.[3] Whitehead maintains that in order to lay a foundation of future success in the development of critical reading ability

> It is obvious that it would be wholly misleading to think that the job of the English teacher is to teach English in any direct sense. Clearly what he has to do is accept as his datum-line the pupils' already existent ability to use their mother tongue and devise ways of leading on from there.[4]

This idea finds further support in the findings of this study which indicate that specific prereading guidance narrows the students' responses to the boundaries set by the preliminary statements, and thus reduces the teacher's opportunities to discern defects in the students' critical ability which might otherwise be visible.

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[2]Rosenblatt, Literature as Exploration, p. 70.

[3]Robert M. Gagne, The Conditions of Learning (New York: Holt, Rinehart, and Winston, Inc., 1965), p. 26.

[4]Denys Thompson, Ed., Directions in the Teaching of English (Cambridge, England: Cambridge University Press, 1969), p. 3.

Also, the nondirective approach, permitting personal, self-structured responses early in class discussion of a poem, may allow students to discover for themselves textual elements noted by others which they had disregarded originally and thus to compare their responses with those expressed by other students. The text itself can in this way serve as a control so that the students may be able to evaluate their own and others' responses.[5] Establishment of the kind of classroom which does not have one set goal, but where teacher and student "are constantly establishing and modifying their objectives,"[6] should also help shape and refine critical reading ability. Moreover, the kind of knowledge which is learned through self-construction is believed to be retained longer and function better in new situations,[7] than the kind of knowledge which is rigidly structured in the students' minds through rote learning.

The findings of the present study may provide clues to ways of giving prereading assistance to students in order to (a) promote more self-constructed responses, (b) increase the frequency of personal association responses, and (c) widen the range and frequency of other types of response.

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[5]Rosenblatt, Literature as Exploration, p. 110.

[6]Robert Zoellner, "Behavioral Objectives for English," College English 33 (Champaign, Illinois: NCTE, 1972), p. 432.

[7]Gagne, The Conditions of Learning, pp. 27-28.

Assessment of the total responses for each treatment group revealed that the cognitively-directed group made more frequent responses in the thematic interpretation category; and the affectively-directed group made more frequent responses in the personal association category; but the nondirected group had a high frequency in three of the categories: personal association, thematic interpretation, and technical approach. Furthermore, nondirected students made even more frequent interpretive responses to "Recuerdo" than did cognitively-directed students.

It was apparent in the interviews that the nondirected group as a whole felt insecure about the lack of directive emphasis and sought this direction. Even after the interviewer finished emphasizing that the students were free to voice their spontaneous thoughts and feelings about the poems, most nondirected students continued to ask, "But what do you want us to say about these poems?" Cognitively- and affectively-directed students did not ask for further guidance. From this, we may conclude that the students are used to being told beforehand about the way in which they are expected to respond. More often than not, in the traditional classroom, they are asked to respond by paraphrasing the poem or giving "the meaning" in a concise statement. The results of the present study tend to support the view that prior direction which limits the student to "the plane of verbalization, of

translation of the literary work into generalizations and abstractions"[8] may also narrow the range of the student's critical thinking. Along these lines, even more clearly defined differences were demonstrated by the findings concerning nondirected low-level readers who made significantly more frequent responses in the categories of personal association and technical approach than did low-level readers in the two directed groups. (Responses of cognitively-directed low-level readers, in particular, were shown to be meager in the thematic interpretation category as well.) It may be concluded that the low-level reader's increased response in a nondirected situation results from a lack of fear of answering incorrectly, since he is not expected to strive for "the right answer," and thus feels free to express his immediate responses.

Another inference which may be derived from the large number of categorized responses made by the nondirected students as a whole is that irrelevant approaches to the literary work are easier to detect when students demonstrate their initial ways of looking at it, and therefore the nondirected approach may be helpful for diagnostic purposes. The student's lack of technical ability or insight should provide clues enabling the teacher to help him develop the ability to organize his responses to literary works.

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[8]Rosenblatt, Literature as Exploration, p. 111.

A consistent positive correlation of frequencies between personal association responses and technical approach responses also was evident in the nondirected group. This significant correlation suggests that a reader who is allowed to experience a work of art without prior direction seems likely to respond with both affective and cognitive statements. Squire, in his study of responses to the short story, also found that "readers who are emotionally involved tend to make more literary judgments. The two types of response seem almost to reinforce one another."[9]

The results of the cognitively-directed interviews suggest that this type of prior direction distracted attention from a wide view of the poems, since cognitively-directed students responded mainly with factual narration and thematic interpretation. One cognitively-directed student, for example, who may have had teachers who approached poetry as symbol-hunting exercises, responded to "Recuerdo" (which recalls a romantic evening a couple spent together on a ferry) in this way:

> One thing that interested me in this poem was the way he set up opposing forces. From the beginning--very tired, but merry, and then going back and forth. You got that sense of movement throughout the poem. He also has the four forces--earth, air, fire and water--which seems kind of primitive. And the journey seems to have no purpose to begin with. I'm not sure what meaning it assumes later on, but when they finish their journey, if they do, they purchase an apple and a pear, which is again, going back to

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[9]Squire, Responses of Adolescents, p. 167.

> nature and the natural world. Later on, they buy a paper which they don't read. They're divorced from twentieth century society because they refuse to read a paper which records what is going on.... I don't know if you consider this ferry ride a voyage to innocence or not....

This student was so intent on labelling symbols that he missed the feeling, mood, tone, and even the plain sense of the poem. It seems obvious that this student had been preconditioned to respond in an analytic way to poetry, and the cognitive prior direction he received in the present study probably reinforced this emphasis.

One noticeable difference between the responses of boys and girls was that girls tended to respond subjectively and boys tended to respond thematically. But when boys were cognitively directed they made significantly more frequent moral judgments and far fewer technical responses than girls. The frequency of moral judgments correlated with the personality characteristic of highly structured, rigid thinking in Squire's study.[10] Possibly, cognitive direction in an already highly structured classroom situation may result in similar types of responses.

In summation, this investigation revealed that prior direction affected the character of response to the poems. The statistically significant correlation of personal association with technical approach in all the treatment groups

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[10]Squire, Responses of Adolescents, p. 64.

suggests that personal meaning is essential for increasing student discussion of literary qualities. The negative correlation between personal association and factual narration suggests a need for teachers to lessen their emphasis on paraphrase and factual details.

This study supports the belief that teachers achieve the responses they expect from the type of instruction given, and may do this by emphasizing one aspect of literature and minimizing another. It also suggests that allowing initial, free response to a literary work is likely to result in a high frequency of varied responses. These implications may be useful to those who believe that one aim of education is student ability to conceive new paths of thought, and that teaching which initially allows literary works to become personally meaningful, and at the same time allows for comparison of ideas, might serve better than the kind of traditional, cognitively-based teaching which is directed mainly at an orderly imitation of the teacher's critical approach.

Implications for Future Research

The implications for teaching set forth in the preceding section constitute, in a sense, a set of hypotheses for further research. The statistically significant findings of this study led to the postulation that, given similar emphases in type of direction in the classroom, the responses

of students would be similar in type and frequency to those in this study. Research is therefore suggested on comparisons of student response to poems, given similar variables in direction, in the classroom.

As indicated by the mean response scores, further investigation of the interaction between sex, reading level, and treatment group may prove rewarding. The findings which result from the analysis of response variables of differing category frequencies may be of value when considering ways to approach the teaching of poetry in a heterogeneous classroom.

Future research on techniques for fostering the development and retention of critical abilities which enable a student to cope with new learning situations are also suggested by some of the findings of this study. For example, the general findings of the treatment group differences demonstrate that the character of responses of high- and low-level readers may be anticipated, depending on the type of prior direction given. This information opens the way for exploration of specific reinforcement techniques aimed at the retention of critical abilities previously established, and for the examination of the development of critical abilities after prolonged cognitive, affective, or nondirected instruction. This type of investigation would also shed some light on how the student's habitual existing literary approach

undergoes modification and why some habits are retained.

Further research suggested by the findings concerns the relationship of responses consistently appearing in combination, such as the high correlation of both technical approach and personal association responses made by the nondirected group. Negative correlations, such as the reported finding that when readers' responses emphasized narrative and moral judgments there would be few thematic, technical or personal responses, might also be explored from differing perspectives. A study of attitudinal and personality factors may further refine the findings of this study.

The students participating in this study demonstrated a considerable range in the relevance of their responses to the text. Since relevance of response to the text was not one of the variables of this study, research is suggested in the relationship of types of direction, category frequency, and relevance of student response.

This investigation did not treat the possible relationship between the differences in high- and low-level readers' variation in categorized responses, on the one hand, and cultural influence or socio-economic background, on the other. Clarification of these relationships is needed.

Significantly different responses to each of the two poems were reported in all treatment groups. Nondirected

students responded with a significant positive correlation between thematic and technical category frequencies to "Bulletin," but with a negative correlation between those two categories to "Recuerdo." Affectively-directed students divided their response correlations to each poem by showing a positive moral and narrative correlation response frequency to "Recuerdo," and a negative response frequency to "Bulletin." To improve understanding of the effect of factors related to content and form on literary responses, further exploration of correlation variation is warranted.

The need has been urged for research which will help to devise instruments for measuring an individual's growth in critical thinking abilities. Tests measuring growth in appreciation of literature and critical discrimination, after differing types of instruction have been administered, "would seem to be useful for measuring the larger effects of a school's curriculum and teaching innovations."[11] The present study indicates, however, the complexity of the factors involved in the reading process, especially when literary texts are involved. This study would tend also to reinforce current warnings against reducing definitions of objectives such as "growth in critical ability" or "growth in literary appreciation" to the more easily measurable cognitive aspects of response.

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[11]Charles R. Cooper, "Measuring Appreciation of Literature: A Review of Attempts," Research in the Teaching of English V (Spring, 1971), p. 13.

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APPENDIX A

The Categories of Response

The method of establishing response categories combined both original data and research. The original data was collected during the pilot study from the responses of the students who participated in the tape-recorded interviews. This list was then divided into groups of similar responses, and given classification headings. Further refining of the categories came from research into Purves' study of literary response in which he classified in great detail all types of literary responses.[1] The major divisions of literary response in that study were combined into the five categories used in this investigation. These categories of response types are:

PERSONAL ASSOCIATION:

Responses of this type express the emotional effect of the poem on the reader. The discussion of the poem is based on whether or not the content of the poem arouses moving feelings.

1. Mentions personal impact of the poem.

   The student describes the emotional effect of the poem in remarks such as:

   a. I feel like this sometimes.

   b. I really hate this kind of poem.

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[1] Alan C. Purves and Victoria Rippere, "Elements of Writing About a Literary Work: A Study of Response to Literature," NCTE Bulletin No. 9 (Champaign, Illinois), 1968.

2. Connects a personal experience with the poem.

   An actual incident in a student's life, or a memory of an event told to him, may be recalled by the poem or by the similarity of the emotions aroused.

3. Points out emotionally powerful words.

   Centering attention on one or two affective words or phrases which overwhelm the reader may color his total view of the poem.

4. Refers to personal insight affirmed by the poem.

   The philosophical or psychological insight of the poetic experience may strike the reader as an affirmation of a belief already held.

5. Discusses specific feelings aroused by the poem.

   The student may describe how he felt while reading the poem or immediately after having read it.

MORAL JUDGMENT:

Comments primarily based on ethical, religious, or social beliefs which reflect the reader's and not the poet's standards -- This type of response judges the world created by the artist in terms of right and wrong. The terminology most often used in this type of response is, "ought to be" and "should have been."

1. Discusses purpose of poem.

   The student may criticize the poem on the grounds that it does not have a useful purpose, in that it does not teach anything. Or the student might approve of a poem solely on the basis of the values expressed therein.

2. Sees religious significance in the poem.

   This is a reference to any religious symbol seen in the poem or an allusion to traditional values.

3. Makes attitudinal statements about poet.

This may be a reference to the moral intention of the poem, the need of the poet to express his standards, or an allusion to the type of life led by the poet.

4. Sees sexual symbolism.

A statement made by the student relating some element of the poem to a hidden sexual meaning. An ambiguous term may be interpreted with a sexual analogy.

5. Criticizes subject of poem.

This is a statement of criticism of the subject of the poem on moral grounds. It may be a subject which the reader feels is morally detrimental and should not be aired. Or the subject of the poem may deal with social values in which the reader does not believe.

THEMATIC INTERPRETATION:

Dominant responses keyed to the theme of the poem belong in this category. This includes relating the theme to a universal concept, applying it to present life or to a basic principle.

1. Capsulizes theme of poem.

This is an attempt to interpret the significance of the fusion of form and content in the poem.

2. Relates theme to human, universal experience.

This is a statement which implies that the vision of life presented in the theme of the poem is generally applicable to all of humanity.

3. Criticizes choice of theme.

The student may discuss the literary worth of a theme, agreeing or disagreeing with its choice as an important enough idea.

4. Relates theme of poem to one in another medium.

   This is a statement of comparison of themes in a poem and another medium, such as film or theater.

5. Associates theme of poem with other literary work.

   The student may make comparative remarks about the poem in this study and another one read previously. Or else, the theme may recall a similar theme encountered in a novel or a play.

TECHNICAL APPROACH:

Reactions to the form of the poem, the rhythm, use of rhyme, meter, and references to phrases eliciting visual or auditory imagery would fit into this category. Remarks on the craft or style with which the poem was written also fall into this category, e.g., "I would have chosen a better subject for this poem," or "This poem needs more rhyming words."

1. Selects specific auditory or visual imagery.

   This may be a response to either the sounds of words or the colors and descriptions in the poem. Or else, the student may mention a color or a sound that was not in the poem but was brought to this thoughts.

2. Separates speaker's voice from poet's.

   The pupil differentiates between the person of the poem and its creator. For example:

   a. The poet describes a man who is thinking of committing suicide. (Instead of, "He is thinking of committing suicide.")

   b. I think the one who is speaking is a woman who is middle-aged. (Instead of, "The man who wrote this says....")

3. Mentions tone of voice.

The reader discusses the tonal quality or emotional atmosphere of the poem.

4. Refers to technique.

This is a statement characterizing the type of poem as to its form, such as whether it is a sonnet, a ballad, etc.

5. Discusses rhyme, rhythm or meter.

This is a reference to the use or absence of rhyme in the poem, the type of rhythm, or the effect of the meter.

FACTUAL NARRATION:

Responses which followed the sequence of thought in the poem without any subjective comments or interpretation fall into this category.

1. Attempts to paraphrase the poem.

The reader delineates the plain sense of the poem by following the step-by-step thoughts, or merely describes the literal events, e.g., "What happens in this poem is that a boy gets his hand cut off, and dies."

2. Discusses the literal meaning of lines excerpted from the poem.

The student examines the meaning of certain phrases or lines without reference to the rest of the poem.

3. Repeats details in the poem.

The student may keep repeating the minor points of the action of the poem without ever synthesizing these points in a meaningful way.

4. Follow the train of thought in the poem.

This is a step-by-step account of the sequence of thoughts as it is given in the poem.

APPENDIX B

Interview Guide

I. PLAN FOR INTERVIEW

A. Motivation of Subject

1. Information on purpose of study.
2. Explain method by which subjects are chosen.
3. State confidential nature of interview.
4. Obtain agreement to participate.

B. Preparation for Recording Responses

1. Explain use of the tape recorder.
2. Present directions for reading (see procedure below).
3. Play back first responses if desired.

II. PROCEDURE FOR INTERVIEWING BEFORE THE READING OF EACH POEM

A. Initial Probe for Affectively-Directed Group

1. What is your name?
2. What is your official class?
3. I am going to ask you to read two poems, silently. After you have finished the first one, I would like you to discuss how the poem made you feel, if and when it aroused your emotions. It is only your response which is important. This is not a test and there are no right or wrong answers.

B. Initial Probe for Cognitively-Directed Group

1. What is your name?
2. What is your official class?

3. I am going to ask you to read two poems, silently. After you have finished the first one, I would like you to discuss the meaning, the thoughts you had or any other ideas which occurred to you while reading it. It is only your response which is important. This is not a test, and there are no right or wrong answers.

C. Initial Probe for Nondirected Group

1. What is your name?
2. What is your official class?
3. I am going to ask you to read two poems, silently. After you have finished the first one, I would like you to discuss the poem and your reaction to it without my saying a word. It is only your response which is important. This is not a test, and there are no right or wrong answers.

D. General Procedures During Interviewing

1. Obtain responses. Encourage subjects to continue responding by such methods as:
   a. Nodding head.
   b. Statement of agreement, such as "uh huh," "I see," and "Yes."
   c. Asking, "Is there anything else?"
2. When clarification of the reader's response is necessary, use such probes as the following:
   a. "Tell me more about this."

b. "I'm interested in what you are saying."

c. "Could you explain that a little more?"

d. "I see what you mean. Could you give me a little more on that?"

e. "What do you mean?"

E. Specific Procedures During Interviewing of Affectively-Directed Group

1. "What other feelings did you have to this poem?"

2. "Did you have any other emotional reactions?"

F. Specific Procedures During Interviewing of Cognitively-Directed Group[1]

1. "Did you have any other thoughts on this poem?"

2. "What other meanings did you find?"

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[1]Framework for interview guide was obtained from James R. Squire's Ph.D. dissertation completed at the University of California, "The Responses of Adolescents to Literature Involving Selected Experiences in Personal Development" (1956), pp. 347-49.